

A close-up photograph of a classical marble bust of a woman, likely a goddess or noblewoman. The sculpture features thick, wavy hair styled in a crown-like fashion. The face is serene, with closed eyes and a slight smile. The marble has a weathered, aged appearance. The background is dark, making the light-colored marble stand out.

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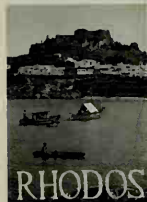
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OLYMPIA

ALTIS AND MUSEUM

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PHOTOGRAPHS SPYROS MELETZIS
AND HELEN PAPADAKIS

VERLAG SCHNELL & STEINER MÜNCHEN · ZÜRICH
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All photographs by Spyros Meletzis, Athens, and Helen Papadakis, Athens. English translation by Paul J. Dine, Munich. The front cover shows a photograph of the head of Apollo and the back cover the bride Deidameia, both from the west pediment of the Temple of Zeus at Olympia.

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OLYMPIA AND THE STATE OF ELIS

The Altis, the celebrated and ancient sacred precinct at Olympia, is situated in the broad fertile valley of the Alpheus river in the western Peloponnese. The valley grows wider along the south-western slopes of the hill of Cronos, where it is encircled by the abundant waters of the River Alpheus on the one side and the River Cladeus, its tributary, on the other, shortly before they merge into one. In this region with its thick covering of plane trees, oaks, poplars and wild olives (the name Altis is derived from the same root as "alsos", the "grove") we already find traces in late Mycenaean times of a cult of Pelops, the first of the eminent mythical founders of a Mycenaean dynasty. The graves of Pelops (Pelopion) and of his wife, Hippodameia, probably form the basis of the main cult followed in the Altis. To this same period, if not earlier still, is to be assigned the worship offered on the Cronos, the wooded hill which dominates the Altis; on its slopes the altars of the Mother of the Gods, Rhea, and of the goddesses Gaea and Eileithyia, of Heracles Idaios and of other divinities, too, were located.

At this early period contests in honour of the gods and heroes took place in the sanctuary, which was then controlled by Pisa. These athletic contests were at first of only local importance, but they appear to have soon attracted participants from the towns around Pisa and probably from towns still further afield in the Peloponnese. The dynasty founded by Pelops played a role here: many of his descendants were kings in a number of the small states of the peninsula which was by now known as the "island of Pelops" (Peloponnese) whereas its earlier name had been Apia.

At the time of the Dorian migration (1100 B. C.), Aetolian tribes from the north-western regions of Greece invaded Elis with Oxylus at their head and, when they

had gained control of Elis, they settled the inhabitants of the neighbouring demes there, in the same way as Theseus at Athens. Through this resettlement (synoikismos), Elis became the most powerful state on the Elean Plain and slowly but surely extended its sway over the surrounding smaller states, and of course over Pisa, too. The Elean tutelage of the sanctuary meant that the latter rapidly evolved into an important religious centre. The worship of the Olympian Zeus and of Heracles seems to have been introduced to the Altis by these Aetolian-Dorian invaders. It is at this time that the Altis receives its name Olympia and the two mountains to its east between which the River Alpheus flows are called Olympus and Ossa after the mountains of the same name in Thessaly.

Historical Times (8th and 7th centuries B. C.)

The year 776 B. C. is not only of great significance for Olympia, but for the whole of the Greek world. In that year the games were reorganized and from then on held at four-yearly intervals, at first with only the one type of race introduced by Heracles: a foot-race over the distance of one stadium, the Greek furlong. This transformed Olympia into a Panhellenic religious centre. The lists in which the names of the winners of the race were preserved and the Olympiads which were named after them gave the historians of the Greek world a uniform system of dating, since each Greek town had its own chronology based on events of local political importance. Historical times thus begin in Greece with the year 776 B. C.

Ancient tradition combines the reorganization of the Olympic games with the armistice entered into by Iphitus, the king of Elis, and Lycurgus, the king of Sparta. Aristotle informs us that the text of this truce was inscribed on a bronze disk which could still be seen in the Temple of Hera at the time of Pausanias (2nd century B. C.). Thanks to the patronage of Zeus, this truce was soon recognized as a sacred law valid for the whole of Greece. This law stipulated that all hostilities between the Greek states were prohibited for one month, that is for as long as the visitors and athletes needed to travel unmolested to Olympia, to participate in or follow the games there, and then to return to their homes. In addition, it decreed that the territory of Elis was sacred and inviolable, or sacrosanct, and a man bearing arms, let alone a hostile army, was forbidden to cross its borders. From this time on and for many centuries to come, the armistice was respected by all Greek states, even by the most powerful among them. This Panhellenic role that the sanctuary played is all the more remarkable when we consider that the state of Elis, under whose patronage the Altis stood, was tucked away geographically in the north-westernmost corner of the Peloponnese, that it never had a major part to play in the great events of Greek history and that it never attained military might.

The foot-race over a distance of one stadium, the only race run during the first Olympiad, and the other athletic trials of strength like the double course (two stadia), the "long" foot race (24 stadia), the pentathlon, wrestling and boxing – events which were all gradually introduced at Olympia in the course of the 8th century and at the beginning of the 7th century – are all directly connected with the tutelage of the Aetolian Eleans over the sanctuary. They introduced to the Altis the cult of the Olympian Zeus and of Heracles, who was first and foremost a Dorian hero.

During the whole of the 7th century, Elis appears to have been weakened. After several successive and unfortunate conflicts with her northern neighbours, the Dymeans, and her southern ones, the Pisans, Elis lost many of the territories she had acquired in the course of the past centuries. The Pisans again won control over

the sanctuary (according to Strabo during the 26th Olympiad, in the year 676 B. C.) and, under the leadership of energetic kings like Pantoleon and Damophon and thanks to the support of Pheidon, king of Argos, and of the Arcadians and the Messenians, they held sway over Elis and the sacred precinct at Olympia. Perhaps it is from this time, under the influence of Argos, that the Hera cult is given prominence in the Altis. At any rate, a temple was built in honour of the goddess Hera, the oldest in the sanctuary. Pausanias' remark that the inhabitants of Skillous erected the temple is perhaps to be explained by the fact that their country belonged to Pisa or that they were at least allied with that town. It is any rate no mere coincidence that chariot-races were introduced to the Games in this same century — no doubt in memory of the victory of the pre-Dorian Mycenaean Pelops over Oinomaos, king of Pisa. From this time on, these races of diverse origin are run in the sanctuary and are acknowledged as of equal right.

Olympia was at the same time an oracle of consequence. The Iamidæ, the family of seers descended from Iamus, the mythical founder of the oracle, and the Clytiadæ, another family of seers, practised rites of divination using the flames of the victims offered on the altar of Zeus. The oracle, which achieved renown in early Archaic times, was later overshadowed by the Delphic oracle.

Elis and Olympia in the 6th and 5th centuries B. C.

At the beginning of the 6th century B. C. Elis took on a new lease of life and introduced changes in the organization of the state. From the 9th century onwards the monarchy had slowly but surely been abolished; now the strict oligarchic system became milder and an ever larger number of citizens was granted a share in the government of the country. The office of the Hellanodikai (literally "Greek-judges", but in fact "prize-judges") is now no longer hereditary, but is allotted by vote and may be held by each and every Elean citizen. At first two in number, they were increased to ten in the 5th century.

With renewed energies and with the help of her ally, Sparta, Elis vanquished Pisa once and for all, and took over the tutelage of the sanctuary again. She was not to relinquish this until the end of the Roman domination. Only on one other occasion, in 464 B. C., did the Pisans once more try to regain control over the Altis, an attempt which was repaid with the total destruction of their capital. In 364 B. C. the Arcadians endeavoured to restore the Pisan state again; they did succeed in retaking the sanctuary, so that the games held that year took place under Arcadian and Pisan patronage. However, the Arcadians were soon forced to withdraw and the tutelage of the sanctuary returned once again to the Eleans.

The period which must be regarded as the happiest, most peaceful and richest in spiritual and intellectual achievements for both the sanctuary and the whole of Elis begins in 570 B. C. and lasts until almost the end of the 5th century. During this time, when all the other Greek towns were shaken by internal disputes, civil war and upheavals, the Eleans lived in prosperity and peace under the protection of Zeus and the sacred truce which was universally honoured. Even the dramatic events of the Persian Wars (c. 480 B. C.) hardly affected their daily lives. The following narrative from Pausanias (V, 16,5) indicates the atmosphere of peace and unity which prevailed in his day among the various Elean towns:

"Damophon, it is said, when tyrant of Pisa did much grievous harm to the Eleans. But when he died, since the people of Pisa refused to participate as a people in their tyrant's sins, and the Eleans too became quite ready to lay aside their grievances, they chose a woman from each of the sixteen cities of Elis still inhabited at that

time to settle their differences, this woman to be the oldest, the most noble, and the most esteemed of all the women. The cities from which they chose the women were Elis . . . The women from these cities made peace between Pisa and Elis. Later on they were entrusted with the management of the Heraean games, and with the weaving of the robe for Hera."

The plain of Elis consists of alluvial land of which the soil is sandy. It is watered by two large rivers, the Alpheus and the Peneus, and numerous natural springs. The yearly rainfall amounts to between 35 and 40 inches. The climate is extremely mild (lowest temperature of + 10/11° C). Since the Eleans inhabited one of the most fruitful parts of Greece, they devoted themselves mainly to agriculture and the raising of cattle. Because of the great fertility of their land, in ancient times the inhabitants were scattered all over the Elean plain in small villages and small farms. This is also confirmed by Strabo (VIII, 336): "Elis was settled entirely by village communities." Since Elis was self-supporting where foodstuffs were concerned, it was unnecessary for it to build up large trade connections or manufactories. The state of Elis even encouraged and furthered this way of life with suitable laws. To discourage flight from the land among its population, itinerant courts of law were introduced which sat in all the villages. This way of life is vividly described for us by Polybius (IV, 73):

"For Elis is much more densely populated and more full of slaves and farm stock than any other part of the Peloponnese. Some of the Eleans in fact are so fond of country life, that, though men of substance, they have not for two or three generations shown their faces in the law-courts, and this because those who occupy themselves with politics show the greatest concern for their fellow-citizens in the country and see that justice is done to them on the spot, and that they are plentifully furnished with all the necessities of life. As it seems to me, they have adopted such a system from old time and legislated accordingly in a measure because of the large extent of their territory, but chiefly owing to the sacrosanct life they formerly led, having, ever since the Greeks conferred immunity on them owing to the Olympian Games, dwelt in a country which was holy and safe from pillage, with no experience of danger and entirely unmenaced by war."

The rural character of Elis is also emphasized by the numerous tiny sanctuaries and groves dedicated to the gods which Strabo (VIII, 343) informs us about:

"The entire land is dotted with sanctuaries of Artemis, Aphrodite and nymphs. These shrines are situated in groves bedecked with flowers on account of the profusion of water. Often one comes across shrines dedicated to Hermes near roads or to Poseidon along the coast."

Another peculiarity of the state of Elis was that its main concern, at least up to the 5th century B. C., was not so much with questions of politics and other problems of public life but rather with the organization of the Olympic Games. This state of affairs is reflected in the lay-out of the agora at Elis, which can be regarded, figuratively speaking of course, as the propylaea of the Olympic Games, the preparation of which it served. Those buildings which were closely connected with the Games dominated the agora: two gymnasiums and a palaestra where the Elean athletes and those other contestants who had come from the various Greek cities before the Games could practise; there was in addition the *oikos* and the hall of the *Hellanodikai*. Situated in the agora were also temples and shrines, but we do not find a single building there which had anything to do with the public life of the state. Even the *Bouleuterion* met in one of the two gymnasiums. A further peculiarity was that the Eleans trained there horses in a specially reserved area in the agora which was known as the "hippodromos".

It is quite evident that it was the spirit of the Games which determined the character of the agora at Elis, whereas the other activities of the state were only of secondary importance. The state had decentralized its administration and transferred numerous powers to the local communities. This is also the reason why the oldest and most important offices of state were those related in some way to the sacred precinct at Olympia and the athletic contests connected with it, such as that of the Hellanodikai, the Manteis (seers), high priests, Hioromaei and others.

In the year 471 B. C., after the Persian Wars, another resettling of the population (synoikismos) in the capital was carried out similar to the one organized by Oxylyus in prehistoric times. This transformed Elis into one of the largest cities in the Peloponnese. Political power was concentrated in Elis and the demes lost a part of their old autonomy. But the most important change made at this time consisted in the concessions which the oligarchy was forced to make to the democratic party in the state. As in Athens, this latter demanded a greater share in the administration of the country. From this time on, the political power in the state is sometimes in the hands of the oligarchic, and sometimes in those of the democratic, party.

In the last quarter of the 5th century a radical change affected the life of the country: the Eleans no longer maintained their neutrality in the disputes between the other Greek cities but now took part themselves as active allies – at times of Sparta, at others of Athens or of other cities – and thus shared the fateful consequences of their allies' conflicts. Enemy armies often marched into the Elean territories, plundered and pillaged them and even desecrated the sacred precinct at Olympia. The Truce which had been faithfully observed for hundreds of years was now broken more and more frequently in the Greek world. The land was often visited by desolation and affliction. Polybius ascribes this to the change in the Elean way of life, for the Eleans had freely withdrawn themselves from the beneficent protection of Zeus and had neglected the holy ways which they had earlier followed. This same change is reflected in the life and character of the sanctuary which, after the 5th century had drawn to a close, became more superficial and secularized.

At this time the sacred precinct became the scene of political rivalry between the cities who used every means, promises and gifts to the athletes to ensure that they were able to book as many victories as possible for themselves. The political exploitation of the Games reached its climax when Philip II and Alexander the Great erected the Philippeion, a family monument, after their victory at the Battle of Chaeronea (338 B. C.).

The Diadochi employed the same tactics and tried to bolster up their influence in the Greek world by making generous gifts of money and other rich offerings to the sanctuary. The Romans followed the same plan, appearing at Olympia as liberators and bringers of peace to the divided Greek world. To cloak their intervention in Greek internal affairs with the garb of respectability, they applied for permission to compete in the Olympic Games, too. Their wish was granted when they were able to show, by reading and interpreting the Greek myths in their own favour, that they, too, were of Greek descent.

After the Greek motherland had fallen to the Romans in 146 B. C., the state of Elis lost its independence once and for all and became a part of the Roman province of Achaia. Even then the sanctuary at Olympia often enjoyed the good will and favour of a number of Roman dignitaries and emperors, although it was never again to be more than a shadow of its former glorious self.

THE MONUMENTS IN THE ALTIS

Prehistoric Times (2800–1100 B. C.) (Cf. Fig. 1)

The oldest buildings which have been uncovered in the sanctuary have a rectangular groundplan terminating in an apse or are elliptical in shape. They are probably houses of a settlement dating from the Early Helladic (2600–2000 B. C.) and the Middle Helladic (2000–1580 B. C.) periods.

The Megaron of Oinomaos must date from Mycenaean times. Tradition has it that it was struck by a thunderbolt hurled by Zeus so that only a single column survived, which was accordingly preserved with great reverence down to late Roman times – perhaps it is a survival of an ancient column cult. When Pausanias visited Olympia, it was still standing to the north-east of the Temple of Zeus.

A large number of vases, figurines and other small finds made in the sacred precinct and its surroundings show that the site was inhabited without interruption until late Mycenaean times (1100 B. C.). It is at this time that the first traces of the cult of Pelops appear in the sanctuary. In the Pelopion, the tumulus-heroön of Pelops, male and female figurines and small effigies of horses with chariot and charioteer have been found. The latter are an obvious reference to the chariot-race of the hero Pelops with Oinomaos. As was usual with burial mounds, the Pelopion was enclosed at this date by a circular raised wall in stone (diameter 33 m/108 ft 3 in).

Where the Hippodameion stood is uncertain, as are also the sites of the altars of the other prehistoric gods and heroes which are said to have been situated along the southern slopes of the hill of Cronos, where in fact the majority of the prehistoric votive offerings to the sanctuary, figurines in clay and bronze, have been found.

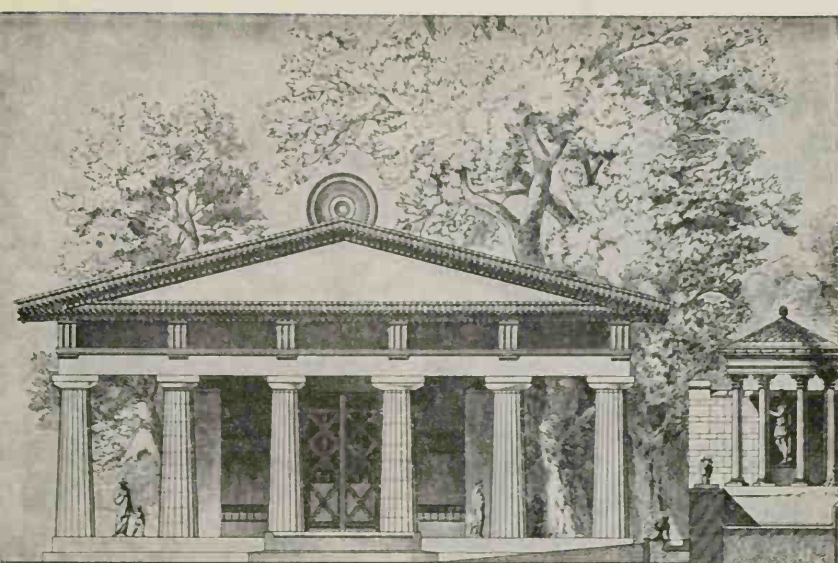
To this period must also be dated the consecration of the kotinos, the wild olive-tree, evidently a relic of a tree cult. According to Greek mythology, Heracles brought it from the land of the Hyperboreans and planted it in the Altis.

Protogeometric and Geometric Period (1050–700 B. C.) (Cf. Fig. 2)

From the time when the Aetolian-Dorian tribes gained control over the sanctuary until the early years of the 8th century B. C., the importance of the Altis was limited to Elis and perhaps a few other areas of the Peloponnese. From this period stem numerous small votive offerings made of clay and bronze, the products of primitive art, which represent a variety of animals, mainly bulls and oxen, and chariots with charioteers and warriors, horsemen, too, and human figures with their hands raised in prayer (adorantes).

After the Olympic Games had been reorganized in 776 B. C. and had attained Panhellenic significance, the number of votive offerings increased noticeably. The majority of them are figurines of riders and horses, emblems of the knightly aristocracy, who were the dominant power in the land at this time. There are also a large number of bronze basins and tripods, many of which are richly ornamented like those presented as a prize to the winners of the athletic competitions in "heroic" times.

During this period of its history, the Altis possessed only a few simple monuments: the altars of the gods, the tumulus heroön of Pelops and Hippodameia, the surviving column of the Megaron of Oinomaos and the sacred olive-tree. The stadium, which one must envisage at this time as fairly simple and primitive, is supposed to have been situated to the east of the Pelopion and the altar of Zeus, roughly on the same site as that of the Archaic period.



From the 8th century, too, date the foundations in undressed stone of a rhombic-shaped altar (?) which were unearthed in the Archaic Prytaneion; the altar appears to have been a predecessor of that of Hestia.

These small, simple buildings must have been scattered fairly sparsely among the trees of the sacred grove. Some of the many votive offerings are said to have been hung on the branches of the trees, whereas others were placed on the altars and in the niches on the slopes of the hill of Cronos.

The area of the Altis, which, according to legend, was measured off by Heracles, was enclosed, like other sacred precincts, by a low wall or hedge.

The numerous finds of the Geometric period which have been uncovered within the fairly far-flung environs of the sanctuary prove that there were also settlements here. Similar structures found later witness to the dense population of the region around Olympia until late Roman times.

Archaic Period (7th and 6th centuries B. C.) (Cf. Fig. 3)

The fame of the sanctuary was carried far beyond the confines of the motherland and as far afield as the Greek colonies scattered around the Mediterranean. This is confirmed not only by numerous references in Greek literature but also by the innumerable votive offerings made by the Greeks of all parts which have been unearthed during the excavations.

The increasing importance of the sanctuary is marked by the erection of the first monumental buildings within what had until now been a sacred grove with only simple edifices. Around the middle of the 7th century B. C., a start was made with the construction of the Heraion on the southern slopes of Cronos Hill, that is in the most important part of the Altis where, in prehistoric times, all the original

Reconstruction of the eastern façade of the
Temple of Hera, after a sketch by F. Adler



cultic structures had stood. The Heraion was at first a fairly small temple in the Doric style and with a pronaos only (10 x 39.5 m/32 ft 10 in x 129 ft 6 in). C. 600 B. C. an opisthodomus and an encircling ring of columns were added. The long and narrow Heraion with its impressively heavy proportions (18.75 x 50 m/61 ft 6 in x 164 ft 1 in; 6 columns at W and E ends, 16 on N and S sides) is one of the oldest examples of monumental temple construction in Greece. The surviving substructure with the gigantic orthostates of the cella was built of local shell lime, whereas the upper parts of the walls were of unbaked brick. The entablature was of wood and evidently covered with terra-cotta. The tiles of the roof were in this latter material, too. The columns were originally of wood and were only replaced by stone ones in the course of the centuries, in each case in the style of the respective period. This means that all the phases in the development of the Greek column, from the Archaic to the Roman period, are here represented, as their various forms easily

show. When Pausanias visited Olympia around the middle of the second century, a column of oak was still standing in the opisthodomus. Inside the cella, the pedestal is still extant of the stone cultic statue of Hera seated on her throne with Zeus standing erect and helmeted at her side. Of this group only the head of Hera has survived.

The bronze disk of Iphitus and the carved chest in which Cypselos was supposed to have been hidden, and other costly offerings, too, were preserved in the temple. Later, it also housed the Hermes of Praxiteles. The temple remained standing for nigh on a thousand years, until the late 3rd century A. D.

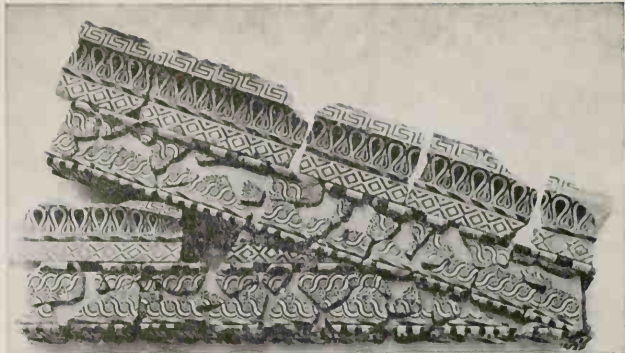
The older Prytaneion, a rectangular building in the north-western corner of the Altis, was also erected in the late 6th century. This was the seat of the prytanes, the dignitaries of the sanctuary; the hearth of Hestia was also housed in a special room of this building. In the northern section of the Prytaneion the guests of honour and the victors at the Games were entertained. This edifice was later extended and was restored on several occasions down to late Roman times (cf. plan, Fig. 4).

On the natural ramp formed by the slopes of the hill of Cronos, treasure-houses were built in the course of the 6th century B. C. after the ground had been levelled: they were small, temple-shaped buildings dedicated to the sanctuary by various Greek towns.

The designation "treasure-house" was only applied to these buildings at a later date when costly gifts and offerings were kept in them. They were built facing the Altis and, from east to west, were dedicated to the following towns as Pausanias enumerates them: Sicyon (I), Syracuse (IV), Epidamnus (V), Byzantium (VI), Sybaris (VII), Cyrene (VIII), Selinus (IX), Metapontum (X), Megara (XI) and Gela (XII).

◁
Reconstruction of the right-hand corner of the façade of the Megarian treasure-house, by P. Graef

▷
Treasure-house of Gela, corner of the pediment. Reconstruction of the terracotta revetments from extant remains



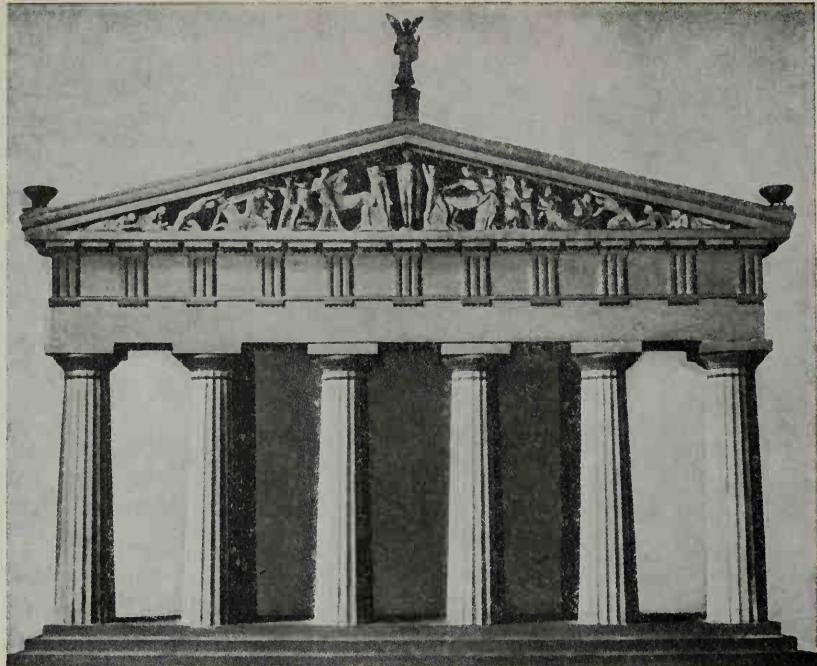
It is of interest that the majority of the treasure-houses were donated by Greek colonies – only two of them were dedicated by towns of Greece proper (Sicyon and Megara). This is a vivid witness to the respect which the sanctuary enjoyed from the western Mediterranean to the Black Sea. It is not known to which towns the two treasuries to the right of that of Sicyon belonged, since they were no longer standing in Pausanias' day. The same is also true of two others, marked A and B on the plan, which were dismantled to make way for the Roman Nymphaion, as we see from the traces of them discovered under the foundations of the Roman structure. Left of the treasure-house of Sicyon was the Altar of Heracles. The area behind this altar was dedicated to Zeus Sosipolis (Saviour of the City) and Ilithyia. At this time a small temple was built in their honour which probably replaced an older, simple monument (Idaion Antron = Idaeon grotto). In the early 5th century B. C., the treasure-houses of Sicyon and Gela were restored and altered.

Only the foundations of most of the treasuries have survived, although the architectural members of the Megarian and Sicyonian are in a sufficiently good state of preservation for a partial reconstruction to be attempted. Of the pedimental figures of the Megarian treasury, which depicted gods fighting with giants, most are still extant, although they have weathered badly. Fragments of the sculptural adornment of other treasure-houses have also survived.

As early as the 6th century, alterations were carried out on the Pelopion; its encircling wall was now pentagonal, instead of circular, in shape. The most important altars, those of Zeus, Hera, the Mother of the Gods and other divinities, were erected around this oldest monument in the sanctuary.

No traces of the great Altar of Zeus, which was situated east of the Pelopion, have survived. It consisted of a mound of mainly sacrificial ashes and was washed away by the rains after the cult was discontinued. The area around the great Altar of Zeus and extending as far as the slope beneath the treasure-houses was probably the "theatre" (in the linguistic usage of the time = "the place of the spectators") mentioned by Xenophon. From here the worshippers could follow the events at the altar.

The Stadium – at this date simple and without uniform embankments – lay east of the Pelopion and of the Temple of Hera at the foot of the terrace on which the treasure-houses were situated. The finishing-line was opposite the Altar of Zeus, so that the Stadium formed part of the sacred precinct. To the east of this Archaic



Stadium, bronze workshops and foundries have been found, as well as various other Archaic structures and a large number of fountains which supplied the water for the thousands of visitors to the Games. During the excavations, hundreds of remarkable votive offerings from the Geometric, Archaic and Classical periods were discovered in the debris filling the fountains.

The Hippodrome was 1153 metres (1261 yds) or 6 stadia in length. We are told that it was situated to the south of and parallel to the Stadium. It has still not been excavated and it is not certain how much of it has been washed away by the waters of the Alpheus, which once threatened the sanctuary itself.

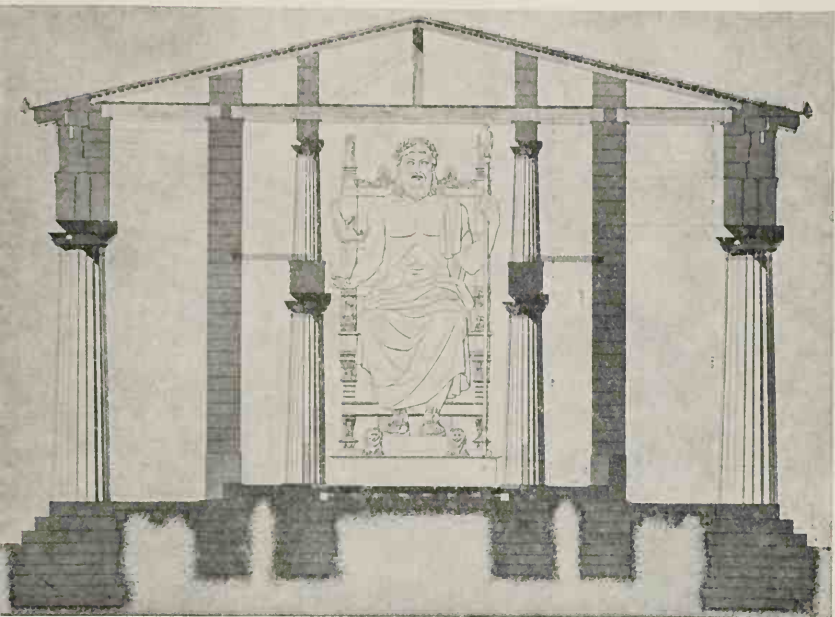
At the beginning of the 6th century B. C., the first apsidal building of the Bouleuterion (14x30.50 m/46x100 ft) was erected in the southern corner of the Altis near the site on which the South Portico was later constructed.

Classical Period (5th century B. C.) (Cf. Fig. 4)

The 5th century before our era was a time of incomparable splendour and prosperity for the sanctuary. The Stadium was moved slightly farther to the east and the embankments of its longitudinal sides were now made uniform. It was still situated within the confines of the sacred precinct. The Pelopion was given a new propylaeum. However, the most important building which was erected during this century is the large Temple of Zeus, a Doric peripteros (64.12x27.68 m/ 210 ft 5 in x 90 ft 10 in). The colonnades at the east and west ends were of six columns,

Δ Reconstruction of the west end of the Temple of Zeus. From a photograph by F. Treu of a model in the Old Museum, Berlin

▽ Reconstruction of the chryselephantine statue of Zeus in the Temple of Zeus, after a sketch by F. Adler



those on the north and south sides of thirteen. The temple was built of local shell lime and was painted with a fine coat of lime. The roof and cornice – with gargoyles in the form of lion heads – were of marble. At first the marble was from the island of Paros; later, on account of the numerous repairs made necessary by the frequent serious earthquakes, it was replaced by marble from Mt. Pentelicus.

The Temple, designed by the Elean architect Libo, was begun in 470 and completed in 456 B. C. From this time on, it was the chief edifice in the sanctuary and the most costly votive offerings were raised around it. The Temple of Zeus was the largest on the Peloponnese and was always regarded, throughout the whole of classical antiquity, as the most perfect example and model, the "canon" so to speak, of the Doric style of temple. It aroused the admiration of visitors of each succeeding generation.

The marble statues of the east pediment represented the preparations for the chariot-race between the Olympian heroes, Oinomaos and Pelops; those of the western pediment, on the other hand, depicted the fight between the Lapithae and Centaurs which broke out during the marriage of Pirithous to Deidameia. The twelve metopes above the entrances to the pronaos and opisthodomos showed the Twelve Labours of Heracles. These – partially restored – statues are the most splendid



examples of that most vigorous period of Greek art following the Persian Wars which is often referred to as that of the "severe style". A generation after the completion of the temple, the chryselephantine statue of the enthroned Zeus, a work of Phidias, was placed in the cella (430 B. C.). Nothing has survived of this masterpiece except a few uninspired representations on Elean coins. Only the detailed description provided by Pausanias and the unanimous admiration it aroused during the whole of antiquity can convey a faint idea of its appearance. The god, whose colossal statue (12.40 m/40 ft 8 in high) almost touched the ceiling of the cella, held a Nike of gold and ivory in his right hand and his sceptre in his left. The throne and its base were adorned with mythical scenes – with representations of gods, demons and heroes – and inlaid with gold, ebony and precious stones. Nevertheless, the richness of the decoration in no way impaired the greatness of the artistic achievement. It was one of the Seven Wonders of the World, renowned throughout the whole of antiquity for the goodness and reverence which irradiated from it. Arrian informs us: "The other Wonders of the World we only admire; this one we reverence as well". He also writes that "it is a great misfortune not to have seen it before one dies".

A Workshop was built to the west of the temple, specially for Phidias to execute the statue in. Its dimensions (14.50x32 m/47 ft 6 in x 105 ft) were exactly the same as those of the cella which was to house the statue after completion. In and around this building, numerous tools, glass ornaments and other objects connected with the artist's work have been found. Among them was a beaker with the inscription on the foot »Φειδίου ἐμί« (I belong to Phidias). This moving find brings the almost mythical personality of the artist to life again. Other finds in the Workshop date the statue, without any shadow of doubt, to the period after the construction of the Parthenon.

A number of buildings were also erected outside the sacred precinct at this time: A second apsidal building was added to the Bouleuterion. It was the same size as the first and was added on the side nearest the Temple of Zeus. A square building was added between these twin structures. The entire east end formed by the three buildings was provided with an Ionic colonnade – if not at this same date, then in the course of the 4th century. Later a second colonnade, this time in the Doric style, was added obliquely to the first.

To the west, in the unbuilt area situated near the Cladeus where the athletes had trained before the contests, baths (5.50x21.50 m/18x70 ft 6 in) and a swimming-pool (24x16 m/78 ft 9 in x 52 ft 6 in) were erected. A further, circular building (tholos), enclosed by a square structure, also dates from this period: the Heroon. An inscription from Roman times which was discovered within the tholos indicates that a hero was honoured here whose name has not come down to us. It is generally agreed that this structure was first used as a sudatory and only became the place

Left: the Twelve Labours of Heracles. Reconstruction of the Heracles metopes of the Temple of Zeus. After a sketch by F. Treu, augmented by N. Yalouris. – Right: the Olympian Zeus by Phidias, from the Temple of Zeus at Olympia, on a coin of the Emperor Hadrian, Florence



where honour was paid to the unknown hero in Roman times. However, it is perfectly possible that the cult of the hero goes back to a much earlier period than the Roman, since heroes of this type are known to us from the Greek motherland and the colonies during classical times.

Late Classical Period (4th century B. C.) (Cf. Fig. 5)

A new era of constructive activity gave the Altis its final form and architectural character. At this time, the lighter Ionic and Corinthian styles were employed for the first time; until now, the austere Doric style with its heavy proportions had been predominant. In the new buildings, white, glistening marble was often preferred to the earlier shell lime.

This was merely the external expression of the change taking place in the character of the sanctuary and the Games and which was, as we have already mentioned, becoming only too evident in other ways, too.

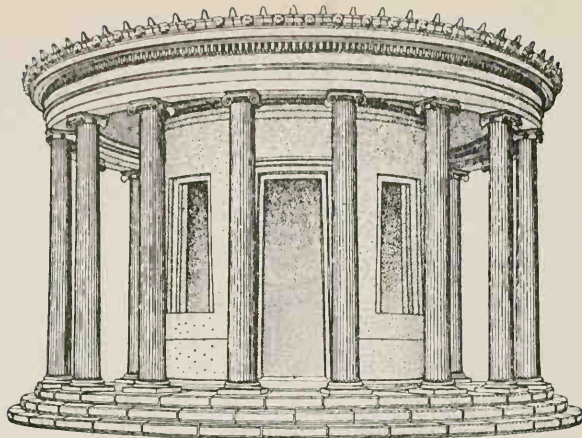
During this period, a containing-wall of poros stone was erected around the sacred precinct of the Altis to separate this from the profane edifices. It was pierced by five gates, three giving access from the west and two from the south.

In the middle of the 4th century B. C., after the Games had already lost their purely religious character and had begun to be transformed into a merely secular event, the Stadium was moved to a site outside the Altis. This new site of the Stadium, the one we see today, lies 82 metres (269 ft) east and 7 metres (23 ft) north of its fifth-century predecessor. The separation of the Stadium from the precinct was emphasized still more by the addition of the Echo Portico to the western side of the latter. The course in the Stadium was 212.54 metres (234 yd) long by 28.87 metres (32 yd) wide (west and east). The stone starting- and finishing-lines were 192.28 metres (a little more than 210 yards) apart or 600 Olympian feet (1 ft = 1.05 English ft), as contrasted with the Stadium of Classical times which was 186 metres (a little over 203 yards) long (1 ft = 11.97 ins). This difference was accounted for by the myth according to which Heracles is said to have paced off the Stadium with his gigantic feet, which also explains why this measure is sometimes referred to as the "heroic foot".

Stone seats were never provided for the spectators in the Stadium, of whom some 45000 could be accommodated. In accordance with the austere Doric conceptions of the athletic contests, the spectators sat on the earth embankments. There were only a few seats, which were reserved for the guests of honour. On the southern embankment – opposite the Altar of Demeter Hamyne – were the tribunes for the Hellanodikai. Opposite them, on the lower parts of the northern embankment, pairs of erect stone slabs were uncovered which, with boards laid across them, would almost certainly have served as seats for a limited number of spectators. In the narrow corridor between the Stadium and the Echo Portico, the apparatus and equipment required during the Games were probably kept.

The monumental Echo Portico (98 x 12.50 m / 321 ft 6 in x 40 ft) was constructed between 330 and 320 B. C. It had two colonnades, an inner one in the Ionian style on to which the rooms of the edifice opened and an outer Doric one facing the Altis. Parts of the marble stylobates with the steps are still extant. It was also known as the Heptaechos (the Sevenfold Echo) on account of its excellent acoustic qualities. It is interesting to note that this same place was known as the Antilalo (modern Greek for echo) during the Middle Ages. These porticoes, which were erected in sanctuaries and other public places during the 4th century B. C., not only fulfilled an architectural function; they were also, since they offered welcome shelter from

Reconstruction of
the Philippeion,
after a drawing by
H. Schleif



the sun and the rain, favourite meeting-places for members of the population. In Pausanias' day, the Echo Portico was known as the *Piokile* (Painted Portico) on account of the paintings which adorned the interior.

In the 4th century, the *Metroon*, the Temple of the Mother of the Gods, was built in front of the raised terrace of the treasure-houses, the area associated with the more ancient cults of the *Altis*. It was a peripteral temple in the Doric style (10 x 62 x 20.67 m/32 ft 10 in x 203 ft 5 in x 67 ft 9 in) with 6 columns east and west by 11 north and south, of which, however, only the stone stylobate and portions of the entablature have survived. The altar, which was located at the west (and not as was usual at the east) end, will certainly have replaced an older one which stood on this spot. From the reign of Augustus, the temple was used for the veneration of the Roman emperors and many portrait statues were erected here. Probably the stepped retaining wall for the terrace on which the treasures stood is in some way connected with the construction of the *Metroon*. It was built at this same time both to retain the embankment and to provide seating accommodation for the spectators who wished to follow events at the great Altar of Zeus.

Lining the way leading from the *Metroon* to the Stadium and situated at the foot of the treasure-house terrace, the bases of 16 bronze statues of Zeus, known as the *Zanes*, have survived. They were erected with the fines imposed on those athletes who had tried to gain the title of *Olympionike* (Olympic Victor) by illegal means. The inscriptions on the bases of the *Zanes* gave the name of the athlete, of his father and of the town he came from as well as the nature of the infringement for which he had been penalized. These statues were erected along the way to the Stadium as a warning to all competitors. It is no coincidence that there is no record of infringements of the rules before the 4th century, when the character of the sanctuary and of the Games had already changed.

The South Portico (length: 80 m/262 ft 6 in) with two rows of columns, the inner Corinthian, the outer Doric, formed the southern limit of the sanctuary. It was built at the same time as the Echo Portico. Steps and stylobate are of marble. At the centre of the façade overlooking the *Alpheus* river, there is a T-shaped, colonnaded projection.

Around the year 370 B. C., the South-East Building (14.56 x 36.42 m / 47 ft 9 in x 119 ft 5 in) was erected, of which the western façade has survived. Its four square rooms were enclosed on three sides by a row of Doric columns. This edifice was probably the sanctuary of Hestia which is mentioned by Xenophon. In Hellenistic times, a new structure was built over its eastern section.

The construction of the Philippeion, an elegant circular structure (diameter: 15.24 m / 50 ft) opposite the Prytaneion, was commenced under Philip of Macedon after the Battle of Chaeronea in 338 B. C. and completed by his son, Alexander the Great. It stood on a raised stepped base of marble and was enclosed by a colonnade. On the inner walls of the circular cella there were fourteen Corinthian half-columns. Opposite the entrance were five chryselephantine statues on a semicircular pedestal; they were the work of the sculptor Leochares and represented Philip of Macedonia, his family and ancestors.

In the western section of the precinct, a hospice was erected with means made available by the architect Leonidas and accordingly named the "Leonidaion" after its donor. It was the largest hospice of antiquity (47 x 80 m / 154 ft 2 in x 262 ft 6 in); its groundplan was almost square and its rooms opened on to a peristyle court. The whole was enclosed by an outer Ionic colonnade. The Leonidaion was altered in Roman times and was used to accommodate high Roman officials.

In the mid 4th century, the Theokoleon, the residence of the Theokoles, the priests of the sanctuary, was built. It was originally in the form of a square with sides 19 metres (65 ft 7 in) in length and contained eight rooms looking on to an inner court. In the Hellenistic and Roman period it was extended eastwards.

Hellenistic Period (323–146 B. C.) (Cf. Fig. 6)

From this time on, no new buildings were erected within the Altis. Repairs were occasionally carried out on the older buildings, often of considerable extent however, due to the frequent earthquakes. For this reason, alone on the Temple of Zeus repairs were carried out on nine different occasions as the lion heads of the cornice show, for they can be assigned to nine different stylistic groups corresponding to the periods when the repairs were carried out.

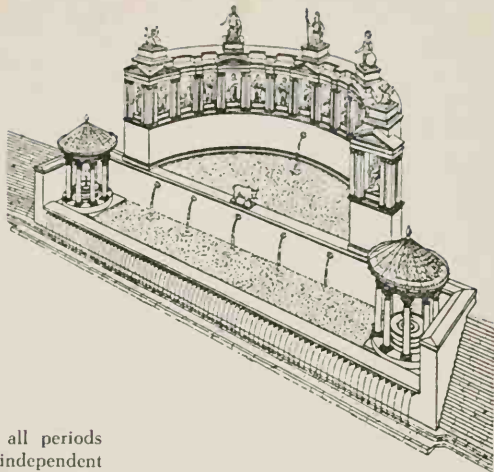
However, outside the sacred precinct, construction continued with the aim of making the stay of the athletes and the visitors as comfortable as possible.

Near the R. Cladeus, on a site west of the Altis which had always been reserved for the athletes to train on, the Palaestra was built. This almost quadrilateral building (66 x 77 m / 219 ft 10 in x 252 ft 7 in) with its interior court surrounded by a row of columns was for the boxers and wrestlers to work out in. Covered rooms (instruction rooms, dressing-rooms, oiling- and sanding-rooms, baths, etc.) opened on to the inner court. The Palaestra has been partially restored.

On its northern side and connected to it is the Gymnasium (120 x 222 m / 393 ft 8 in x 728 ft 4 in). This rectangular building, with its spacious central court and enclosed by porticoes, was built in the 2nd century B. C. There those athletes could train who needed more space for their sports: throwing the javelin and the discus, running, etc. A little later, the monumental gateway was added to the south-eastern corner of the Gymnasium. This impressive three-aisled hall in the Corinthian style must surely have had the Propylaea of the Acropolis at Athens for its model. When the weather was bad, the athletes trained in the spacious halls. Part of the western end of the southern hall of the Gymnasium was washed away by the Cladeus river when it changed its course and flowed towards the Altis.

The Baths are situated south of the Palaestra. They were enlarged c. 300 B. C. and again around 100 B. C. when hypocausta (sweating-rooms) were added. These were

Reconstruction of the Nymphaeion of Herodes Atticus, after a drawing by H. Schleif



not abandoned until Roman times when the Altis was equipped with more comfortable baths, the *Thermae*.

The statues and the other votive offerings continued to multiply within the sanctuary at Olympia, most of them inside the sacred precinct itself, around the Temple of Zeus. Buildings and statues from all periods stood side by side and completely independent of one another. Their individual peculiarity and uniqueness was stressed by this very asymmetrical disposition. Standing there in the natural surroundings of Olympia, bathed in the Greek sunlight, they formed a type of ideal museum in which all phases of every branch of Greek artistic activity – sculpture, painting and architecture – could be studied and savoured. At the same time these monuments testified to all events – whether happy or dramatic – of the long and variegated history of Greece and they thus formed a priceless historical archive in stone, inexhaustible in its lessons on the behaviour of men and the fortunes of states. As they stood there – a thank-offering for a victory of Sparta over the Messenians alongside a similar offering from Messene for a victory over the Spartans – they taught the viewer how transitory the successes and misfortunes of life are.

Roman Period (146 B. C. – 393 A. D.) (Cf. Fig. 7)

In the year 146 B. C., after the defeat of the Greeks on the Isthmus of Corinth, the Roman Consul Mummius went to Olympia and, moved by political considerations, adorned the metopes of the Temple of Zeus with 21 gilt shields. In contrast, Sulla plundered the sanctuary as well as that of Asclepius at Epidaurus in 86 B. C., confiscating the costly offerings and treasures to finance the continuation of his war against Mithradates. He even considered transferring the Games to Rome and did indeed organize the 175th Olympiad there in 80 B. C. This year also inaugurated the beginning of a period of decline for Olympia.

During the reign of Augustus (31 B. C.), Olympia entered on a new period of prosperity, although only of purely external pomp and splendour, in contrast to earlier times; this renaissance was made possible by the Pax Romana whose good effects were felt in every corner of the Roman Empire. Roman emperors and high Roman officials expressed their interest in the Games and the sanctuary in various ways, always within the framework of their political program for Greece. It is in connection with this policy that the veneration of the Roman emperors as gods was introduced to the Metroon. In the days of Nero, the sacred precinct of the Altis was extended and enclosed by a new wall. On the western side, the wall was moved

3 metres (9 ft 10 in), parallel to the previous one; on the southern limit, however, it was shifted 20 metres (65 ft 7 in). The simple gates were then replaced with monumental propylaea, a triumphal arch being erected at the same time above the gate situated between the Bouleuterion and the S. E. Building.

On the site of the S. E. Building, a luxurious villa known as Nero's House was erected. Just a little further to the north-east of this, a large building with *thermae* was constructed. Additional *thermae* were built to the west of the Bouleuterion and the Greek baths, as well as new hospices and villas west of the Workshop of Phidias and north of the Prytaneion.

In the 1st century A. D., the way leading from the Altis to the Stadium was covered with a vault and the embankments of the Stadium were raised so that they now sloped more steeply; the tribunes of the Hellanodikai were likewise restored and given a more imposing appearance. Old buildings were restored or altered.

Around 160 A. D., Herodes Atticus erected the most splendid edifice of the Roman period in the Altis, the *Nymphaion*, in honour of his wife Regilla, who was a priestess of Demeter at Olympia. It was a half dome (diameter: 33 m/108 ft 3 in; height: 16 m/52 ft 6 in) with two very small temples with circular colonnades on either side; it housed twenty stone effigies. The walls were faced with coloured marble. Between the circular temples lay a large square drinking trough at whose edge stood a marble bull, the symbol of the flowing water. The trough was fed with water from a spring which lay three kilometres ($1\frac{7}{8}$ miles) to the east of Olympia. A complex system of pipes distributed the water from this trough throughout the rest of the sanctuary.

Statues of victors and altars, as well as other votive offerings, were presented to the sanctuary during this period, too. However, these are now very often erected in honour of persons in power at the time and their inscriptions are full of immoderate adulation, exaggerated by-names and servile flattery. The days of moderation and simplicity have gone for ever.

The first great damage to the monuments of the sanctuary was wrought when the barbarian Herulians attacked the Altis (260–270 A. D.). To protect the precious possessions and treasures of the sanctuary and above all the chryselephantine statue of the Olympian Zeus, a defensive wall was hurriedly raised which enclosed the southern part of the Altis with the Temple of Zeus and extended as far as the South Portico (cf. plan, Fig. 8). This wall was built with parts of the other edifices of the Altis, of which several were already in a state of disrepair at this time. The speed with which the wall was built can be seen from the complete disorder with which the parts of the other buildings are built into the wall, as can be seen to the north-west of the South Portico in the one tower of this line of fortification which still stands. In this truncated form, the sanctuary managed to survive precariously for another century.

The 291st Olympiad which took place in the year 393 A. D. was also the last. About the year 394 A. D. Theodosius I, the eastern emperor, forbade all worship in the pagan sanctuaries and shrines, and thus that of Olympia, too. This decree extinguished the life of the sacred precinct at Olympia which had survived twelve centuries. The statue of Zeus was taken to Constantinople, where it perished in a fire.

In 426 A. D., the monuments at Olympia were dismantled at the command of Theodosius II; two serious earthquakes (522 and 551 A. D.) completed the work of destruction. In the 5th and 6th centuries of our era, Christians settled at Olympia and converted the Workshop of Phidias into a Christian basilica. Later, flooding of the Alpheus and Cladeus and landslides on the hill of Cronos, which must have been double the present height in antiquity, buried the sanctuary entirely. The

layer of earth and debris – at some points as much as 8 metres (26 ft 3 in) deep – which covered the remains preserved them unscathed for many centuries to come. The reawakening of the Greek nation after long years of foreign domination and the restoration of a free Greek state (in 1829) coincided with the first systematic investigations and excavations on the site at Olympia to try and save the monuments of the Altis. The first excavations at Olympia were carried out by a group of French scholars, members of the *Expédition Scientifique de Morée*, in 1829. These digs, which lasted but six weeks, succeeded in locating the site of the Temple of Zeus and unearthed fragments of the metopes which are now preserved in the Louvre.

The systematic excavations which were begun in the Altis by the German Institute of Archaeology and which have been continued, with interruptions, down to the present day have uncovered the monuments of the sanctuary and thousands of works of art which are today exhibited in the museum at Olympia.

THE OLYMPIC GAMES

The prehistory of Olympia is dominated by tales of contests of gods and heroes. Greek mythology tells us that Zeus emerged the victor from a wrestling match with Cronos and that Apollo defeated both Hermes in a foot-race and Ares in a boxing contest. We are told that Pelops likewise won against Oinomaos in a chariot-race and that Heracles Idaios, after first measuring out the length of the stadium, then matched his brothers, the Curetes, in a running race and crowned the winner with a wreath of wild olive.

The athletic contests of historical times have these mythical trials of strength and speed as their divine and heroic model. The main concern of the sanctuary at Olympia and of the other Greek shrines was to provide men with an incentive to emulate the gods and the heroes who had founded the games in times of old. Their spiritual message was that it is a man's deeds which raise him above animal nature; it is they alone which can quicken and develop the inexhaustible spiritual and corporal energies with which nature has endowed him. The contests in the sanctuary were thus not just a spectacle but a rite, especially when we recall that music and gymnastics were considered gifts of the gods, as Plato reminds us, too. One can say that the Olympionikes shared in the divine splendour and the immortal fame of the mythical victors. For this reason, many of them were honoured in their native towns as heroes after their deaths. Victory in the Games was the supreme good and the greatest honour that a mortal could attain. When writing about Phrikias, the Thessalian Olympic victor, Pindar comments that "only the bronze heavens will evade his grasp", and he exhorts Phylakidas of Aegina, "Do not attempt to become Zeus; you have everything".

These contests were at the root of the Greek ideal of noble competition; and this ideal was in its turn the basis and the motive which inspired the youth of all Greek cities to great achievements, not in athletics alone, but also in art, literature and politics, and many of the Olympionikes achieved high acclaim in these fields, too. What the Greek world dreamt of, namely unity and peace, was translated into reality only in the sanctuaries and above all at Olympia. During the Sacred Truce, the Greeks forgot their differences and devoted themselves to deeds of peace in the protective and invisible presence of the gods. The disintegrative rivalry among the Greek cities and their incessant strife were replaced for a few days by ennobling and productive competition according to rules and regulations acknowledged by

all. During the Olympic Games, the learned men of Greece, like Herodotus, Lysias, Gorgias, Anaximenes, Isocrates and others, had the opportunity to recite their works and to exhort the Greeks to unity and collaboration.

The Olympic Games were some two centuries older than all the other Panhellenic games, like the Pythian, the Isthmian and the Nemean which were founded in 586, 580 and 573 B. C. respectively.

In 776 B. C., at the dawn of recorded history in Greece, the Olympic Games consisted of but one contest, a foot-race over one stadium and only lasted one day. Even later, when other, more impressive contests had been introduced to the program, this foot-race still held pride of place. The lists of winners at the Olympic Games, although they have come down to us very incompletely, do show us the time and the order in which the various types of contest were introduced:

14th Olympiad (724 B. C.), the diaulos, the double course over two stadia

15th Olympiad (720 B. C.), the dolichos, foot-race over 24 stadia

18th Olympiad (708 B. C.), the pentathlon, the athletic contest involving participation in 5 events

23rd Olympiad (688 B. C.), the pygme or boxing match

25th Olympiad (680 B. C.), the tethrippon, a four-horse chariot-race over a distance of eight laps of the hippodrome

33rd Olympiad (648 B. C.), horse-race for stallions over one lap of the hippodrome and the pancration (a mixture of boxing and wrestling)

37th Olympiad (632 B. C.), foot-race and wrestling contest for boys

38th Olympiad (628 B. C.), pentathlon for boys

41st Olympiad (616 B. C.), boxing contest for boys

65th Olympiad (520 B. C.), foot-race in full armour

70th Olympiad (500 B. C.), the apene or mule-cart race (which was abolished at the 84th Olympiad)

93rd Olympiad (408 B. C.), the synoris or two-horse chariot-race

96th Olympiad (396 B. C.), competition of the heralds and trumpeters

99th Olympiad (384 B. C.), four-horse chariot-race for one-year-olds

128th Olympiad (268 B. C.), two-horse chariot-race for one-year-olds

131st Olympiad (256 B. C.), horse-race for one-year-old stallions

145th Olympiad (200 B. C.), pancration for boys

Just as the number of the types of Olympic contests grew with the passage of time – there were eighteen in Classical times – so too the number of days the Games lasted was increased to five. From the 15th Olympiad (720 B. C.) on, the athletes no longer wore a small loin-cloth of leather but competed in the nude, as the ancient accounts confirm. The antiquity of this custom is shown by the word *gymnazein*, which means to train or exercise, from the root “*gymnos*” or naked – evidently men stripped naked for physical exercises and training.

From this time on, the athletes are depicted naked, like their mythical models, the gods and the heroes.

The Games were supervised by the *Hellandikai* (Greek-judges), who were selected from the ranks of the most reputable and distinguished citizens of Elis. They were instructed in their duties by the *Thesmophylakes* and *Nomophylakes* (guardians of the law and morals) many months before the Games were due to take place. There were also a considerable number of permanent officials of higher and lower rank charged with the performance of the sacrifices and the organization of the Games and also with the conservation of the monuments of the sanctuary, such as the

Theocoles (cultivators of the gods), the priests of Zeus, the spondophores (alms-bearers), the seers, the grammateus (town scribe), the alytarch (chief of police) with the rhabdophores (bearers of the staff of office), the epimeletai (overseers), the exegetai (interpreters of oracles) and flutists, the cook, the architekt and the doctor, and many more besides.

Only those were entitled to participate in the Games who had been born free and were of Greek parents. Thus, when in the 5th century B. C. Alexander I, King of Macedon, wanted to take part in the Olympiad, he had first to prove that his family was from Argos. Those who were guilty of murder or sacrilege or had broken the Sacred Truce were also excluded from participation. A further requirement demanded of the athletes taking part in the Games was that they should be in Elis one month before the Games began in order to be instructed in the rules of the Games and to purify their bodies with a special diet. Only unmarried girls were allowed to be present as spectators. An exception was made in favour of the priestess of Demeter Chamyne: her seat was at the altar of the goddess in the Stadium.

The Games were always held in summer, at the time of a full moon between 27th July and 17th September. The first day was set aside for the offerings at the Altar of Pelops, the great Altar of Zeus and that of Zeus Herkios; at this last altar the athletes bound themselves by oath to observe the rules of the Games. The contests began on the second day with the less strenuous contests and finished on the fourth with the magnificent horse- and chariot-races. On the last day, the fifth, the victors were presented with their wreaths and were then entertained at a banquet in the Prytaneion.

The victors' wreaths were woven from branches cut from the sacred olive-tree with a golden knife by an ephebe (youth) whose parents were still living.

Records were not of paramount importance for they only developed and stressed one capacity of the body at the cost of the others. This explains why very little has come down to us about record achievements; what has been passed on to posterity is related purely in passing. It was enough to have earned the title of being the first among the best to ensure the victor honour and renown. It was considerations such as these that caused the Greeks to esteem the pentathlon so highly as the ideal contest in contrast to the others, because it served the uniform development of all the powers of the body at the same time.

The wreath of wild olive, which had no material value and yet was regarded as of inestimable worth by all Greeks, was presented by the winner to his native town. Here he was received with pride, amidst festive celebrations and joyful hymns; for the rest of his life the victor ate at the expense of the town in the Prytaneion. When an Olympionike was welcomed home, a section of the town wall was torn down by the citizens and it was through this gap that the victor solemnly entered his town – to symbolize the fact that a town which numbered such men among its citizens had no real need of defensive walls. The memory of the victory was kept alive by the statues of the victors which they erected in the Altis for all Greeks to see.

The Greeks considered the Games so important that, even in the difficult days before the great trial of strength with the Persians, they assembled at Olympia to celebrate the 75th Olympiad (480 B. C.). We know this from Herodotus, who also informs us that when a high official of the Persian king heard that the Greeks were competing at Olympia for nothing more than a wreath of wild olive he exclaimed: "Woe upon us, Mardonius. Against what manner of men are you leading us since they do not compete for gold but for honour alone?"

The first Olympiad after the Persian Wars was celebrated with great pomp and

splendour. At this happy juncture in their history, the Greeks again assembled at Olympia, strengthened in their faith in the gods and in the Greek ideal of liberty. Among them was also Themistocles, the "father of the victory". He was treated with the honours otherwise reserved to an Olympionike and Plutarch tells us that during the entire Games the eyes of the spectators were not on the competitors but on him.

Since Greek thought had assigned a special place of honour to womankind, it could hardly neglect women at Olympia. For this reason, games for maidens were also organized, parallel to the contests for men. These were the Heraean Games held in Hera's honour. Some ascribe their origin to the marriage of Hippodameia to Pelops; others, however, to the advice of the sixteen Elean women whose task it was, as we mentioned above, to bring peace to the confines of Elis. The Heraean Games were celebrated midway between the Olympiads; they consisted of a single race over a distance of less than one stadium (160 m / 175 yd). The maidens wore a short chiton which left one shoulder and one breast bare. They competed in three age-groups and the prize was likewise a wreath of olive branches.

The decisive change that was taking place in the state of Elis and in the sanctuary at Olympia from the late 5th century onwards is also reflected in the spirit of the Games. The abandonment of the traditional way of life of the Eleans, the infringement of the Sacred Truce by the Greeks, the infiltration of Ionian elements which imparted to the previously austere Dorian sanctuary a gay and secular character, and the transference of the Stadium to a site outside the sacred precinct are all connected with the rise of a more professional approach to the Games.

Many scholars and learned men of those days looked back in nostalgia to the past when they saw this radical change taking place in the athletic ideal. They disapproved of the athletes of their own day whose main concern was, by continual onesided training and diet, to strengthen their muscles and not their spirit, and who went from sanctuary to sanctuary to win as often as possible.

Xenophanes of Colophon had already pointed out the dangers of this onesided physical training at the close of the 6th century B. C. He had maintained that the training of the mind was of much greater importance for the well-being of the state than the strengthening of the arms and legs of the athletes. Such remarks were reiterated later by Euripides, Aristophanes and Socrates. Euripides even dared to say: "There are thousands of disorders in Greece, but nothing worse than this breed of athletes".

For all that, the Olympic Games continued in their new form for many centuries to come. Although they had lost their religious basis, they did help during Hellenistic and Roman times in building up a new ideal of society which embraced all men whose way of life, speech and thought could be designated "Greek". As early as the 4th century B. C. Isocrates had pointed out that not only those who have been Greeks from birth are to be regarded as Greeks but also those who had adopted Greek thought. The national unity of the Greeks which Olympia had earlier helped to consolidate was now replaced by the international "koine"; this embraced all fields, such as those of language, art, philosophy and science. The supranational atmosphere and the internationalization of the Games found its most perfect expression in the 2nd century A. D. when the imperial dynasty of the Severi bestowed the rights of Roman citizenship on all the free inhabitants of the Roman Empire. From this time on, many of the victors at the Games have foreign-sounding names; there are Egyptians, Lycians, Lydians, Phoenicians and many others among them. The same international spirit imbues the present-day Olympiads which were revived at

Athens in 1896 after an interruption of fifteen centuries on the initiative of Baron de Coubertin. The Olympic Games of today could prove of inestimable value in contributing towards worldwide understanding and peace.

THE MUSEUM TREASURES

The excavations have laid bare thousands of the countless offerings which adorned the sacred precinct and its temples. It is extremely rare that an archaeological collection provides such a complete picture of a period with such a large selection of masterpieces of the manifold art of ancient Greece as does the collection of the Museum at Olympia. The majority of the works of art from the sanctuary are, admittedly, of bronze and not of stone or marble, although marble, calcareous clay and terra-cotta were also employed, if almost exclusively for the ornamentation of the temples of the sanctuary. At this place the Dorian ideal of life found its most vivid expression, bronze seemed the most suitable material to depict the male body, bronzed by the sun and tempered by the athletic contests. Marble with its transparent delicacy of colour was more suited to the Ionian attitude to life which was decidedly different in its characteristic *joie de vivre* as opposed to the Dorian austerity. The collection of bronze works in the Museum at Olympia, unique in the world for the rich variety of its exhibits, covers more than a thousand years of Greek art, from its first hesitant steps in heroic times through its various transformations down to the Roman period. These bronze offerings, donated by cities and private individuals, are already represented in the sanctuary in Geometric times, from around 900 to 700 B. C. The works of this era – figurines of gods, warriors and animals – are without exception small in format, as are incidentally all the works of Greek sculpture in the Geometric style. It is difficult to determine which of the figurines in human form are intended to represent gods, heroes or ordinary mortals, since the attributes of the gods were not yet developed at that time. In these bronze figurines, which were at first fairly primitive and naively executed, we can see a rapid organic evolution to an architectonic treatment of the body. The figures are at first angular, almost crystalline in form, but then they take on more of the character of the body and are imbued with life. There can be no doubt that the art of sculpture in bronze flourished at the end of the 8th century, so that progress in the art was rapid. The terra-cotta figurines of this time go through this same process of development, only a little later; however, they are never executed with comparable fine feeling. The figures are presented without superfluities and details; they idealize and express the essential, attaching no value to the accidental and transitory appearance.

Another form of bronze offering is the tripod, one of the most ancient types of prize awarded to victors in the contests and then offered to Zeus as a thank-offering for the victory which he had granted them. The great variety in their form and decoration witnesses to the remarkable creative gifts of the artists.

The finds of the succeeding orientализing period (700–600 B. C.) are influenced by the new elements introduced to the Greek motherland from the colonies. Colonization, which was most extensive and vigorous during the 7th century B. C., broadened Greek horizons and raised the life and thought of the Greeks to new heights of achievement. Through the marvellous accounts and thrilling tales which travellers to distant parts brought home with them, especially of the fabulous East, at a time when myths still exercised their age-old fascination, new figures of fantasy and legend were added to the iconology of the Greeks, demonic monsters like griffins, harpies, chimaeras, Pegasus and Medusa. Bronze representations of such monsters,

forged or cast, have been found in an astonishingly large number at Olympia. Many of them have been imported by pious travellers from the Orient and witness to the close relationships which the sanctuary entertained to the Orient and the Greek colonies there. This fantastic world, as well as the oriental techniques, was assimilated by the Greeks, who impressed their own particular personality on its denizens by giving them more clearcut and simple forms and subjecting them to strict discipline. At this same time, the first attempts are also made to produce statues of larger format. The attributes of the gods and the heroes are now firmly established and fixed, like the lightning of Zeus, the aegis and helmet of Athena, and the lion skin and club of Heracles.

All phases of Archaic art (600–480 B. C.) are represented at Olympia by magnificent works. At this time, too, the technique of hollow casting was introduced. Unfortunately, the great works in bronze, with but few exceptions, have not survived, but numerous figurines and works in hammered bronze sheet depicting the deeds of the gods and of the heroes descended from them are still extant. The figures are all powerfully built and throbbing with life as if in a state of constant tension and strain; their smile is the reflection of the optimism of their age, of a noble ideal of assurance and splendour.

Just as important and as large is the collection of bronze weapons of attack and defence from Geometric and Archaic times. It is in fact the largest collection of Greek weapons in the world. Most of them are offerings made by Greek cities, a tenth of the booty from victorious battles, and some are donations by private individuals. Many of them are of superb quality, covered with rich ornamentation. Among them, two simple helmets are particularly worthy of note: they are connected with one of the most important events in Greek history, the Persian wars. The first helmet is Corinthian in form and, according to the inscription, was dedicated to Zeus by Miltiades, the victorious general at the Battle of Marathon: "Miltiades dedicated (this) to Zeus". This short inscription in not mentioning surname or birthplace but only the name of the already legendary hero of the battle reveals the pride of the donor. The other helmet, conical in form, is of Persian origin. It bears the inscription: "The Athenians (dedicated this) to Zeus, taken from the Persians". This simple phrase shows that the helmet is part of the tenth of the booty which the Athenians won in battle against the Persians (at Plataea or Marathon). This large collection of arms at Olympia, in which all types of weapons from the Geometric to Classical times are represented, gives the student an insight into their development and a more profound grasp of this field of ancient art.

The works of art from the 5th century B. C. witness to the spiritual attraction the sanctuary exercised and the prosperity it enjoyed at that time. They come not only from cities on the Greek motherland and from the colonies in the East, but from those in the West, too, from Sicily, southern Italy and towns lying still further afield in the western Mediterranean. Of the famous works in bronze of this age which the ancient sources inform us about only a few fragments have survived, of many indeed only the inscribed bases. These few extant fragments, however, give us an impression of the height this art attained, a height of achievement which is reflected in the figurines of the time, too. It is no longer the mythical accounts which are important now as was formerly the case in Archaic times, but man in all his unfathomable ways and with his inexhaustible possibilities. Interest is now focused on this "incredible being". That "being", with all his passions and intellectual attainments, is the gripping theme of the tragedies of Aeschylus and Sophocles and it is his deeds which inspired the choral lyrics of Pindar and Bacchylides. These changes which herald a new view of the world find their most thrilling

expression in the sculptured compositions in marble on the Temple of Zeus (metopes, the pedimental sculptures) which were created during the period of the "severe style" (470-456 B. C.). These figures, permeated with the heroic spirit of the period of the Persian Wars, no longer wear the Archaic smile which is typical of the youthful period of Greek art; this is now replaced, as Greek art comes to maturity, by an expression of seriousness and reflection. These meditative figures irradiate the ethical beauty of the gods which man also contains in potency.

In the east pediment, which represents the preparations for the chariot-race between Pelops and Oinomaos, the powerful figures are shown standing, kneeling or reclining, each separated from the other, in a composition in which all strains towards the centre of the design. The straight line dominates the overall conception; in the central figures it is the perpendicular, on each side the horizontal: the viewer's gaze is thus drawn towards the commanding figure of the composition, towards Zeus, the divine Hellanodike who occupies the midmost point of the pediment. The figures, which are frozen in tragic immobility as if sunk in profound thought at the moment before the contest begins, hold the dynamism and energy they embody in perfect equilibrium. This novel expression of the tragic which does not come openly to the surface but remains latent behind an exterior of controlled inactivity is heightened by the seated figure of the seer who is lost in profound thought in the right-hand corner of the pediment. In his wrinkled face, which he supports in thought, and especially in his far-seeing eyes the tragic view of the prophet is concentrated, the expectation of the storm to come.

In contrast, the west pediment depicts the riot of the centaurs. Its figures are locked in combat, in groups of two or three, thus producing an harmonious whole full of dramatic movement. This composition is centre-regarding, too; however, this effect is attained no longer by an interplay of horizontal and vertical lines but by a rhythmic "wave" of motion which reaches its climax in the impressive central figure of Apollo and then begins to recede again in the figures in the angles of the pediment. The mighty square figures of the centaurs and Lapithae are executed in bold, assured lines; they relate the epic tale of the battle and of the physical might involved. But above all they represent man's struggle with the chaotic powers of uncontrolled nature as symbolized in the centaurs. The contrast between these two worlds in their titanic encounter is underlined by the striking difference between the idealized faces of the Lapithae and their womenfolk and the animalic presentation of the centaurs with their low foreheads, thick lips and lustful eyes. The two types thus form a unique contrast between the ethical beauty which was the ideal of this generation and the ugliness of the untamed and lawless world. In this epic struggle of man, he is assisted by Apollo, the god radiating order and reason. Close to man, yet idealized and gigantic, majestic, a second Hellanodike, a counterpart to the figure of Zeus on the east pediment, he ensures by his very presence the victory of virtue and the punishment of immoderation.

The dramatic inactivity of the east pediment and the inordinate outburst of conflict in the figures of the west pediment are an expression of tragedy - executed in marble, they are just as splendid as the tragedies of Aeschylus. All the actors, whether protagonists or members of the choir, have their role to "play" in the tragic history of mankind.

The same spirit and the same contrasts in the composition distinguish the Labours of Heracles in the metopes of the temple. The hero is represented at one moment exhausted and lost in thought (metope of the Nemean Lion), at another in an extraordinarily lyrical mood (metope of the Stymphalian Birds), and at yet another in a wild outburst of energy (the metope of the Augean Stables). All these are means

employed by the artist to show man's heroic model who, after fulfilling his duty, is entitled to ascend Olympus and take on the nature of the gods.

To this same period belong the few terra-cotta statues, the group depicting Zeus and Ganymede, the head of Athena, the warrior (Perseus?) and the unique collection of terracotta revetments and the other architectural members of the roofs with their remarkable painted decoration. Some of them date from the 6th century B. C., while others stem from the following century.

Post-Parthenon art is represented at Olympia by another masterpiece, the Nike of Paenionius. The austerity of the "severe style" is here replaced by gentleness and grace in the representation of the figure: the clothing appears independent of the body, the plastic forms of which are still stressed, however. The winged goddess is here represented for the first time on such a large scale. With her outspread wings and the transparent garment which seems to be pressed against her body by the very impetuous velocity of her forward movement and to billow out behind her like a sail in the wind, this heavenly personage conveys for the first time in monumental Greek art the impression of flight. She seems to be flying down from Olympus to announce on earth the triumphal victory of the Messenians and Naupactians, the donors of the statue, over the Spartans, until then regarded as invincible.

In the works of the 4th century B. C. we see reflected the tendencies and achievements of that age. The artists with their wealth of experience and tradition now seek new possibilities of expression, both naturalistic and realistic. As representative of this tendency, we can regard the bronze head of a boxer found at Olympia which is now preserved in the National Museum at Athens. Here we no longer have the idealizing features typical of the athletic representations of the past. The boxer is grim of aspect and his hair is in disorder. At once we see the nose bruised by his opponent and the cauliflower ears so typical of the sport in which he has been victorious.

The statuary is now firmly rooted in space and time. The ideal features deprived of any trace of the transitory and individual such as were developed in times past have now been abandoned once and for all, and with them has gone the moderation, too. We do still come across survivals of ancient styles in some works of this period but only as an echo of past epochs which still have some romantic adherents. These far-reaching changes explain the polemical attitude which the great philosopher of this century, Plato, adopted towards the art of his day. In his ideal state he will tolerate no artists because their art is no longer "pure" but "replete with idle nonsense, sophistries and deceit".

After the character of the sanctuary had changed, marble offerings were no longer rare. One of them is the Hermes of Praxiteles, the statue was found in the Heraion, where Pausanias had seen it. The god is bringing the new-born Dionysus to the nymphs who are to nurse him. On the way, he leans his arm on a tree trunk to rest for a moment. With this same arm he holds the child god who is stretching out his hand towards something, perhaps towards a grape that the god is showing him. Nevertheless, Hermes' gaze is thoughtful and musingly focused on some distant point. Here we are far removed from the figure of a god who intervenes in human happenings, like Apollo in the west pediment of the Temple of Zeus. The severe stylistic treatment and the total subordination of the form to the spiritual message here give way to naturalistic representation, the flowing line and the harmony of the conception. In the earthly beauty of the god and his unearthly, melancholy gaze we have reflected the new tendencies and conceptions of the gods and of the tired, divided, sorely afflicted Greek world.

In the works of the following centuries, in bronze, marble or other materials, all phases of Greek art are represented, until it was once again caught up in a process of radical change when the Romans won dominion over the Greeks. However, the works of the first centuries of the golden age of the sanctuary were revered by the admirers and adherents of the Greek "paideia" until the close of the Roman period, which also marks the end of the sanctuary. A number of copies of older works are dedicated to the sanctuary during this period. They are the same works which still move and inspire us today, since, although they stem from various sources, they are all joined by a common bond, namely the belief that man's origins and final goal are to be sought in the divine and that man's piety forms the link. "Agalmata" in the ancient meaning of the word: the delight and ornament of the gods.

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- 70 A Lapith woman from the left-hand corner of the west pediment of the Temple of Zeus. This figure replaced the original which was evidently shaken down and shattered by an earthquake in the 4th cent. B. C.
- 71 The noble, idealized head of Theseus, the friend and comrade-in-arms of Pirithous, from the west pediment of the Temple of Zeus
- 72 The Atlas metope. Heracles shoulders the heavens for Atlas, while Atlas brings him the golden apples of the Hesperides. Athena, behind Heracles, gives the hero as always her energetic support. The powerful, massive forms of the three vertical figures in their concentrated spirituality reflect the ethos of the period of the "severe style"
- 73 The Augean metope. The dynamic diagonal pose of Heracles, who is preoccupied with cleaning the Augean Stables, is heightened still more by the crosswise positioning of his rod and Athena's spear and the erect stance of the goddess
- 74 The head of Athena from the metope of the Nemean Lion
- 75 Athena. Detail of plate 73 from the metope of the Augean Stables
- 76 Heracles. Detail of plate 72 (the Atlas metope)
- 77 Heracles. Detail from the Augean metope
- 78a The apsidal Bouleuterion, Council Hall of the Olympic Senate
- 78b The Corinthian capitals of the South Portico of the Bouleuterion
- 79a Gargoyle in the form of a lion's head, from the Temple of Zeus
- 79b Base of the Nike of Paeonius

- 80, 81 The Nike of Paeonius. At her feet the eagle which the Nike brings with her from Olympus as a sign of Zeus' benevolence towards the Naupactians and Messenians
- 82 The southern part of the Altis. In the background to the right, the Bouleuterion and the South Portico
- 83 The eastern part of the Altis. In the background the eastern façade of the Temple of Zeus
- 84, 85 The Philippeion, the first graceful and elegant building in the Altis in the Ionian Corinthian style. In the background, the Palaestra
- 86 The Workshop of Phidias, transformed into a Byzantine basilica during the 5th cent. B. C., of the same dimensions as the cella of the Temple of Zeus to provide the artist with a criterion for his statue of the Olympian Zeus
- 87 The Leonidaion, the great hospice, from the south
- 88a, 89 The Palaestra
- 88b Athletes training. Relief from the marble base of a kouros in the National Museum at Athens; c. 510
- 90a Javelin thrower, on an Attic red-figure lekythos of the Providence painter, in the National Museum, Athens. C. 470 B. C.
- 90b Athletes and instructors or umpires in the palaestra. Attic black-figure bowl of the Lydos painter, in the National Museum, Athens. C. 550 B. C.
- 91a Runners and umpires on a black-figure skyphos of the Camel painter, in the National Museum, Athens. C. 550 B. C.
- 91b Athlete with halteres (jumping-weights), on a red-figure oinochoe, in the National Museum, Athens. C. 470 B. C.
- 92 Bronze figurine of a discus thrower, in the National Museum, Athens. C. 460 B. C.
- 93a Bronze discus. On both sides a votive inscription. No. 401: "Poplios Asklepiades from Corinth, victor in the pentathlon, as a thank-offering to the Olympian Zeus in the 255th Olympiad" (241 A. D.). No. 402: "To the Olympian Zeus from the alytarch Flavius Scribonianus, the relative of senators and consuls, in the 455th Olympiad". Inscription No. 401 follows the traditional numeration of the Olympiads which begins in the year 776 B. C. According to inscription 402 the Olympic Games began in 1576 B. C. This inscription was made a little after that of No. 401 at a time when efforts were being made to transform myths into history.
- 93b Stone halteres (jumping-weights). Archaic period
- 94a Boxers, on a Panathenaean amphoriskos of the Pythokles painter, in the National Museum, Athens. C. 510-500 B. C.
- 94b Boxers and umpires, on a Panathenaean amphoriskos, in the National Museum, Athens. C. 500 B. C.
- 95a Boxers and umpires, on a Panathenaean amphoriskos, in the National Museum, Athens. C. 500 B. C.
- 95b Boxers and umpires, on a Panathenaean amphora, in the National Museum, Athens. C. 363/362 B. C.
- 96 The Gymnasium. From the east
- 97 The Palaestra. In the right background, the wooded slopes of the hill of Cronos
- 98 Entrance to the Stadium (the krypte or covered passageway). On the left, the "Zanes", the bases for statues of Zeus erected from the fines imposed on athletes who had infringed the rules of the Games and giving the name and punishment inflicted on the offender, as a warning to all competitors
- 99 Entrance to the Stadium (krypte). The stone vaulting has not survived in this part
- 100a Bronze figurine of a runner in start position. C. 500 B. C.
- 100b The stone starting-line in the Stadium at Olympia
- 101a The passageway (krypte) from the Stadium to the Altis

- 101b The Stadium from the east and the hill of Cronos
- 102a, b Four-horse chariot-races on an Attic black-figure oinochoe in the National Museum, Athens. C. 490 B. C.
- 103a Four-horse chariot-race (quadriga) on an Attic black-figure amphora in the National Museum, Athens. C. 500 B. C.
- 103b Quadriga on an Attic black-figure bowl in the National Museum, Athens. C. 560 B. C.
- 104/105 The Stadium from the west. On the southern embankment, the tribunes of the Hellanodikai; opposite, on the northern embankment, the altar of Demeter Chamyne
- 106 The marble bull from the Nymphaion (Exedra of Herodes Atticus). According to the text inscribed on it, Regilla, the wife of Herodes Atticus and priestess of Demeter, dedicated the water reservoir and the entire decoration of the edifice to Zeus
- 107 Head and shoulders of the statue of Antinous, the favourite of the Emperor Hadrian. C. 150 A. D.
- 108/109 Chariot-race in honour of Patroclus. Illustration of the corresponding description of the Patrocleia in Homer's Iliad, on the potsherd of a *deinos* of the painter Sophilos, in the National Museum, Athens. C. 580 B. C.
- 110, 111 The Hermes of Praxiteles. An original work of the famous sculptor, c. 330 B. C.
- 112 There are traces of restoration work carried out in Roman times on Hermes' back and the tree-trunk

PP 35–39: PLANS

Fig. 1

The Altis in the Second Millenium B. C.

1-6 Apssidal houses 7 Column of Oinomaos 8 Pelopion 9 Olive-tree

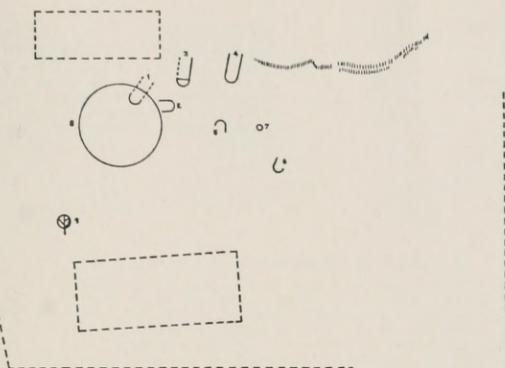
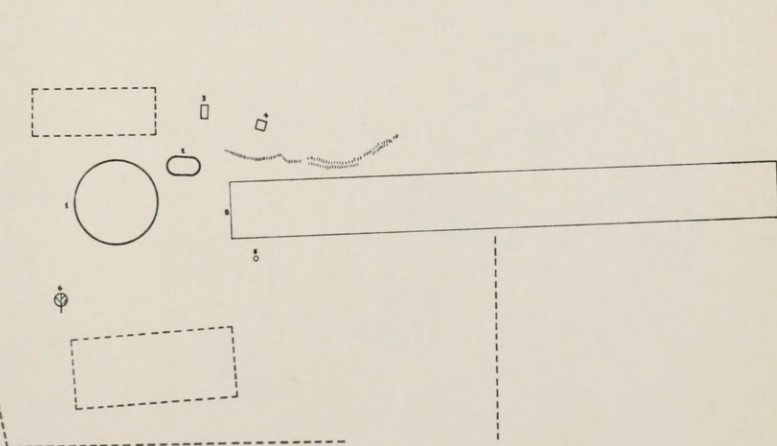


Fig. 2

The Altis in the Protogeometric and Geometric Period (1100-700 B. C.)

1 Pelopion 2 Altar of Zeus 3 Altar of Hera 4 Altar of the Mother of the Gods 5 Column of Oinomaos
6 Olive-tree 7 Altar of Hestia (?) 8 Stadium



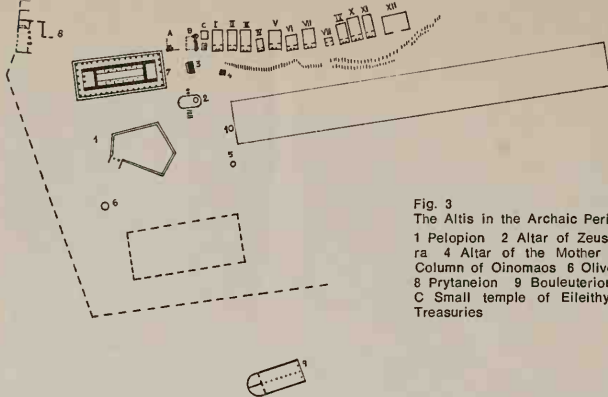
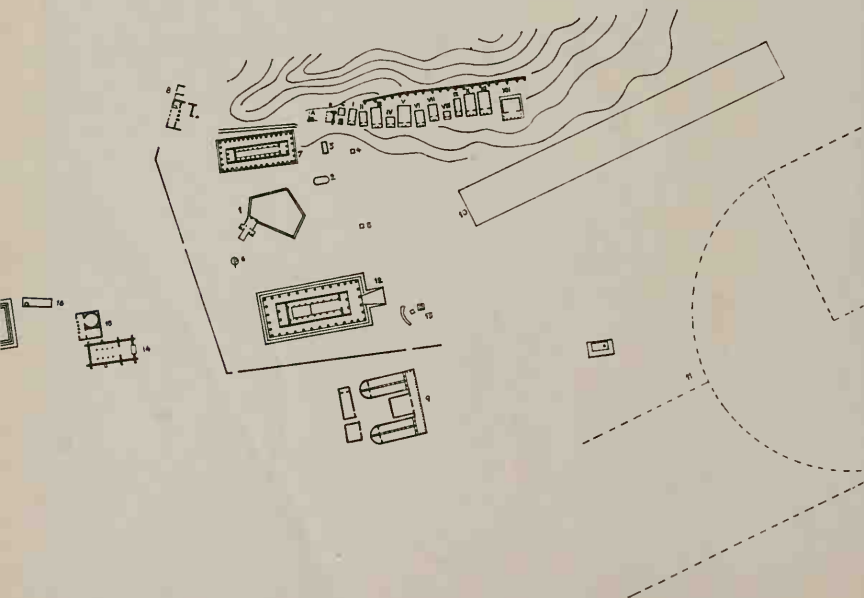


Fig. 3
The Altis in the Archaic Period (700–500 B.C.)
1 Pelopion 2 Altar of Zeus 3 Altar of Hera 4 Altar of the Mother of the Gods 5 Column of Oinomaos 6 Olive-tree 7 Heraion 8 Prytaneion 9 Bouleuterion 10 Stadium
C Small temple of Eileithyia A, B, I–XII Treasuries

Fig. 4
The Altis in the Late Archaic Period (c. 500 B.C.)
1 Pelopion 2 Altar of Zeus 3 Altar of Hera 4 Altar of the Mother of the Gods 5 Column of Oinomaos 6 Olive-tree 7 Heraion 8 Prytaneion 9 Bouleuterion 10 Stadium 11 Hippodrome 12 Temple of Zeus 13 Nike of Paionios 14 Workshop of Phidias 15 Heroon 16 Baths 17 Swimming-pool



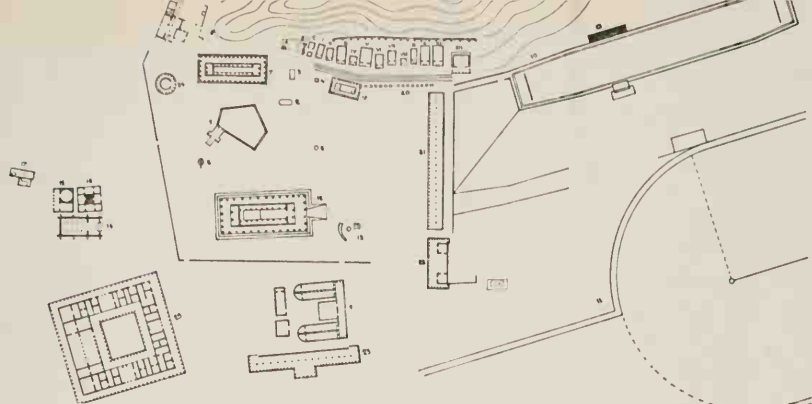


Fig. 5

The Altis in the Late Classical Period (4th Century B.C.)

- 1 Pelopion 2 Altar of Zeus 3 Altar of Hera 4 Altar of the Mother of the Gods 5 Column of Oinomaos 6 Olive-tree 7 Heraion 8 Prytaneion 9 Bouleuterion 10 Stadium 11 Hippodrome 12 Temple of Zeus 13 Nike of Paionios 14 Workshop of Phidias 15 Heroon 16 Theokoleon 17 Greek baths 18 Swimming-pool 19 Metroon 20 Zanes 21 Echo Portico 22 S. E. Building 23 South Portico 24 Philippeion 25 Leonidaion
C Small temple of Eileithyia A, B, I-XII Treasuries

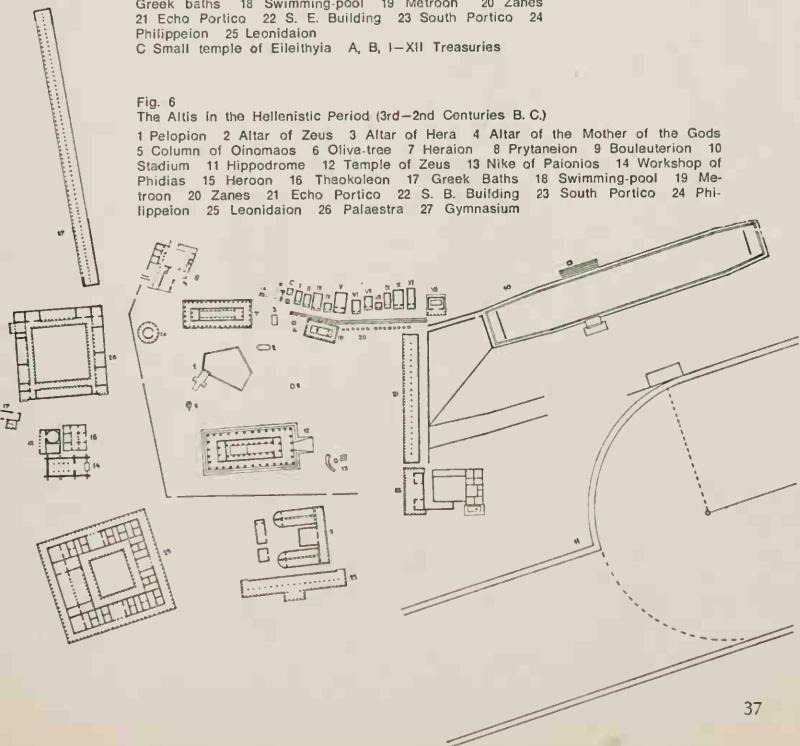


Fig. 6

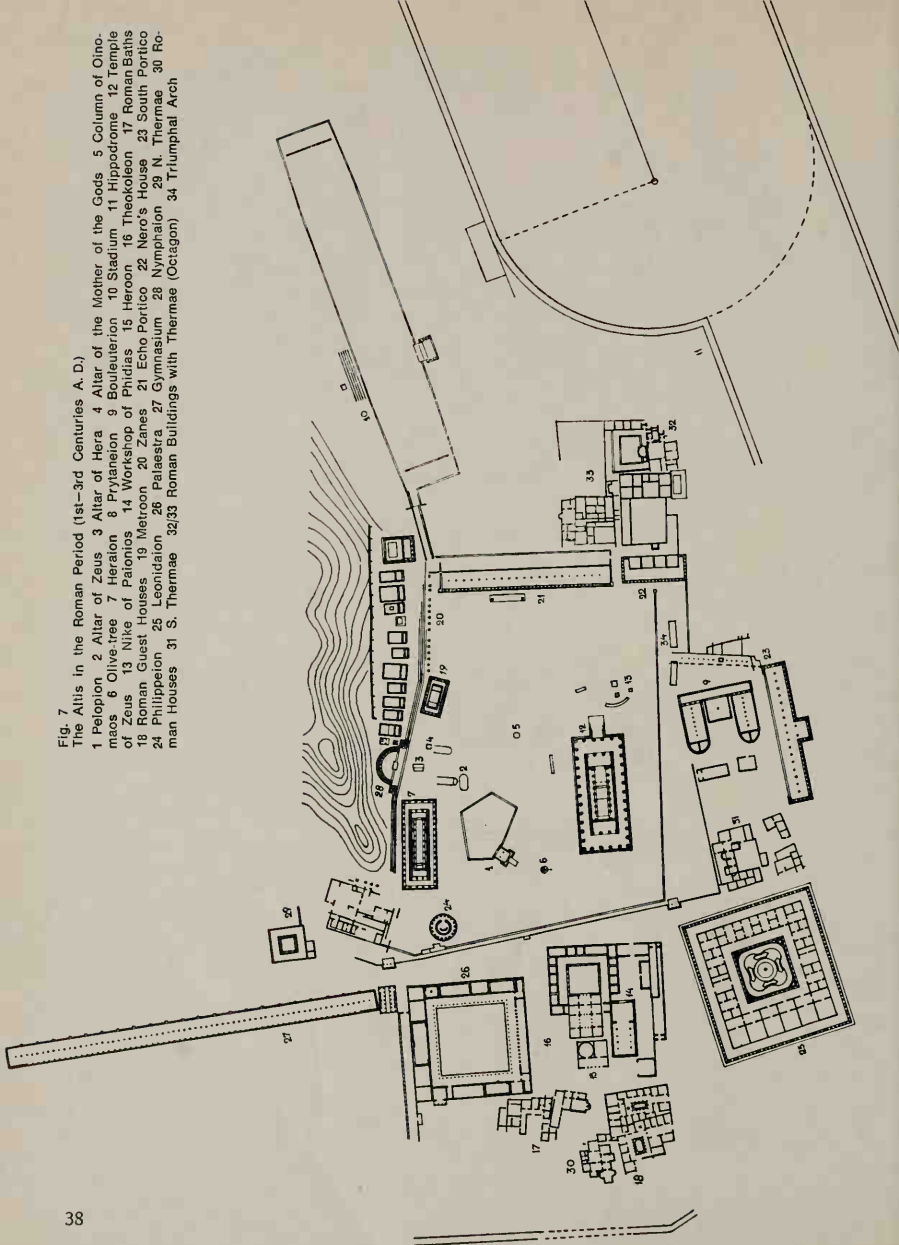
The Altis in the Hellenistic Period (3rd-2nd Centuries B.C.)

- 1 Pelopion 2 Altar of Zeus 3 Altar of Hera 4 Altar of the Mother of the Gods 5 Column of Oinomaos 6 Olive-tree 7 Heraion 8 Prytaneion 9 Bouleuterion 10 Stadium 11 Hippodrome 12 Temple of Zeus 13 Nike of Paionios 14 Workshop of Phidias 15 Heroon 16 Theokoleon 17 Greek Baths 18 Swimming-pool 19 Metroon 20 Zanes 21 Echo Portico 22 S. B. Building 23 South Portico 24 Philippeion 25 Leonidaion 26 Palaestra 27 Gymnasium

Fig. 7

The Altis in the Roman Period (1st-3rd Centuries A. D.)

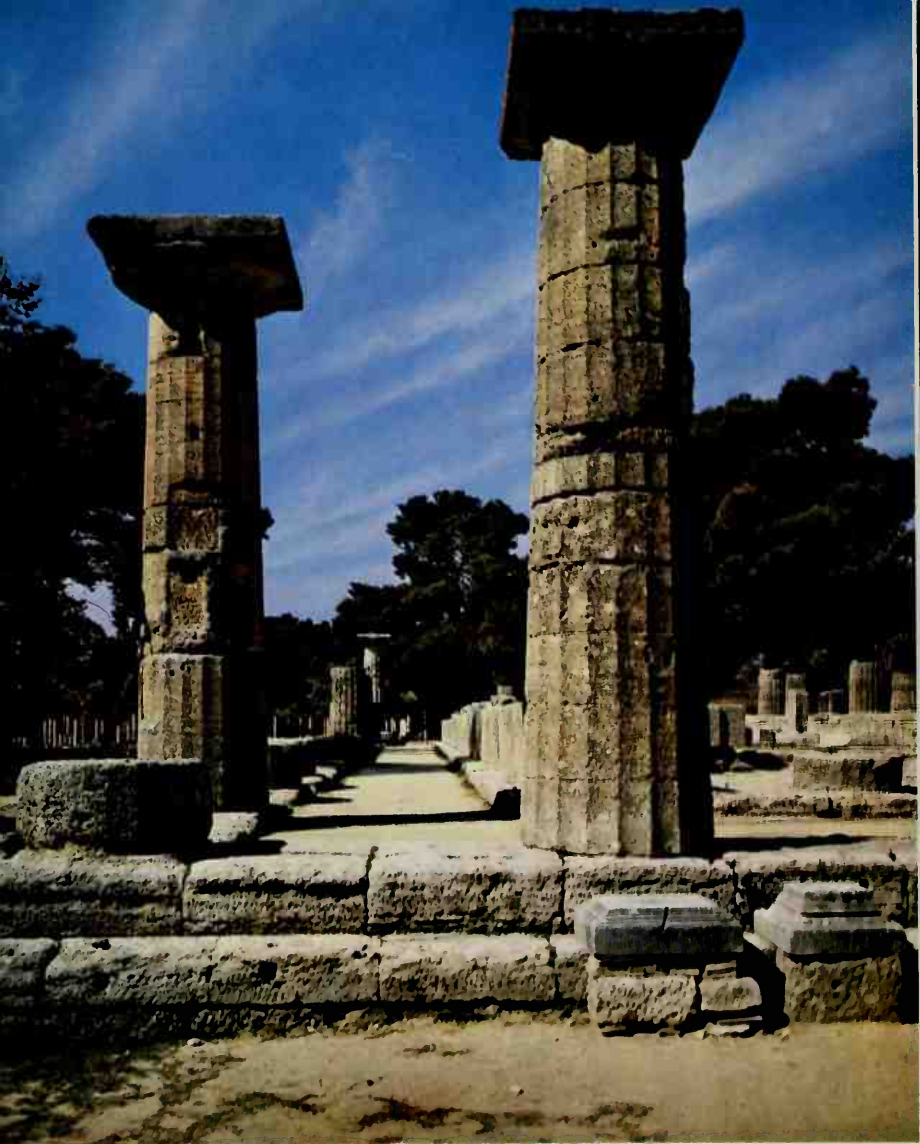
- 1 Pelopion 2 Altar of Zeus 3 Altar of Hera 4 Altar of the Mother of the Gods 5 Column of Oino-
- mas 6 Olive tree 7 Heraion 8 Prytaneion 9 Bouleuterion 10 Stadium 11 Hippodrome 12 Temple
- of Zeus 13 Nike of Patonon 14 Workshop of Phidias 15 Heroon 16 Theokoleon 17 Roman Baths
- 18 Roman Guest Houses 19 Metroon 20 Zanes 21 Echo Portico 22 Nero's House 23 South Portico
- 24 Philippeion 25 Leonidaion 26 Palaestra 27 Gymnasium 28 Nymphaion 29 N. Thermæ 30 Ro-
- man Houses 31 S. Thermæ 32/33 Roman Buildings with Thermæ (Octagon) 34 Triumphal Arch

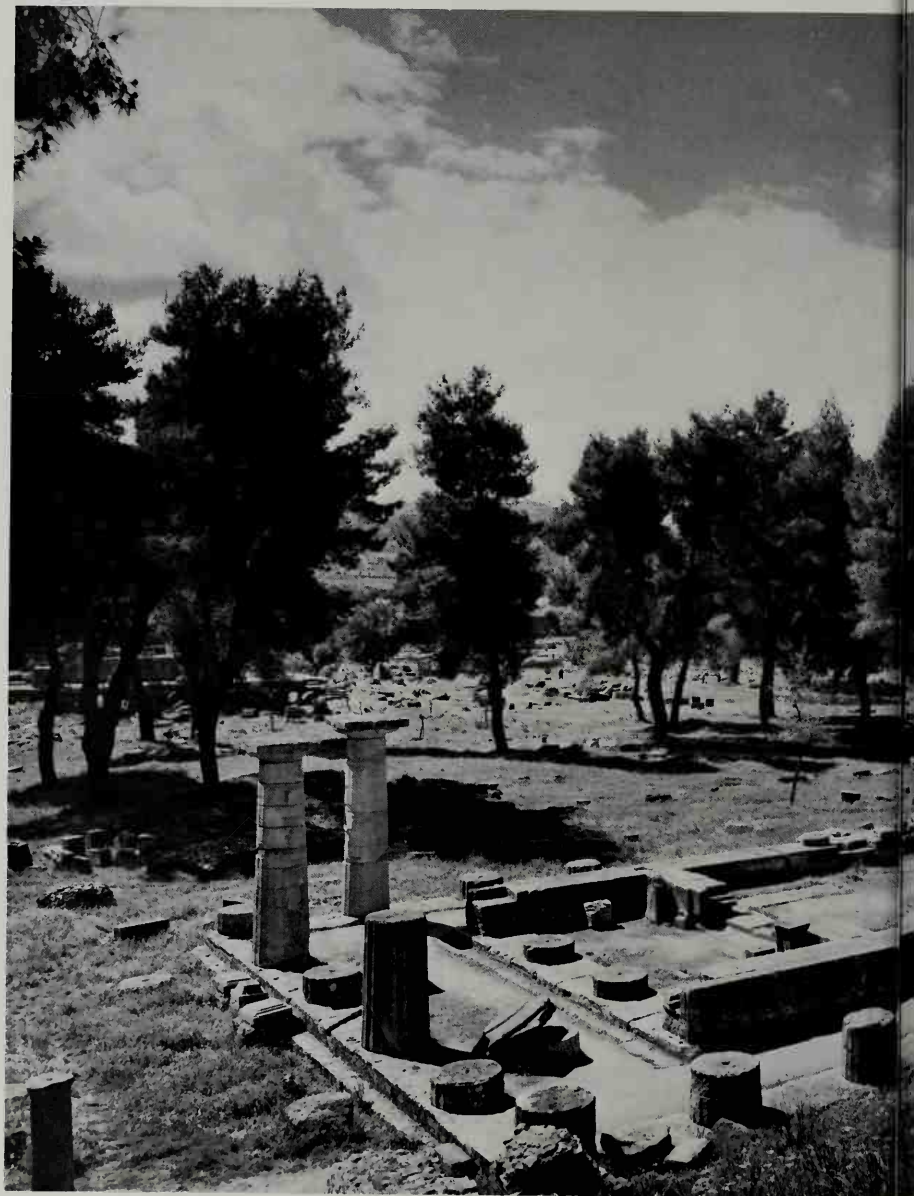


1 : 1800000

1 cm = 18 km











4 a, 4 b

Model of the Sanctuary of Olympia. a) south-east view, b) west view

Maquette du Sanctuaire d'Olympie. a) côté sud-est, b) côté ouest

Modell des Zeusheiligtums von Olympia. a) aus dem Südosten,

b) aus dem Westen

5 b

The Heraion from the east and the Nymphaion

L'Héraion vu de l'est et le Nymphaion

Der Heratempel von Osten und das Nymphaion

4 b





5 a

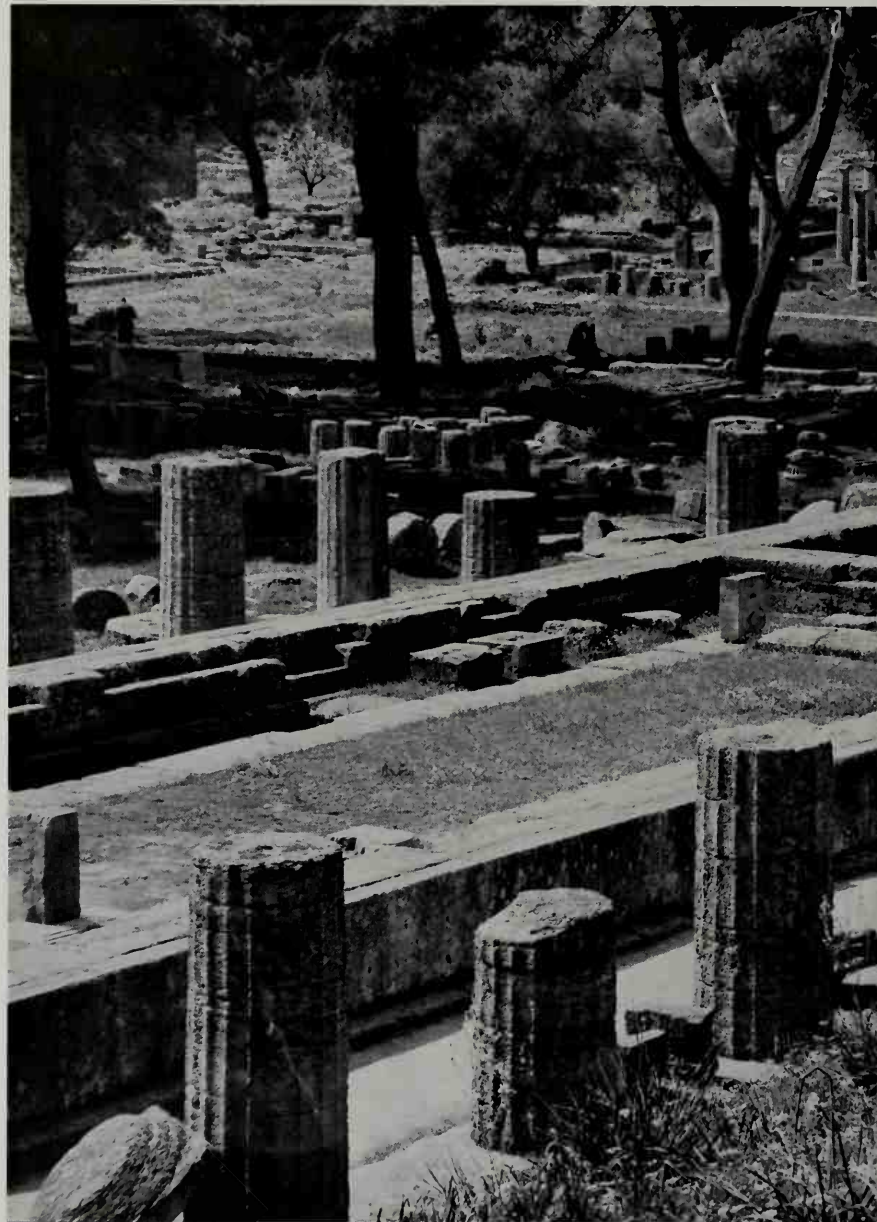
General view of Olympia: the Kronos hill, the Altis and the valley of Alpheios

Vue générale d'Olympie. La colline de Kronos, l'Altis et la vallée de l'Alphée

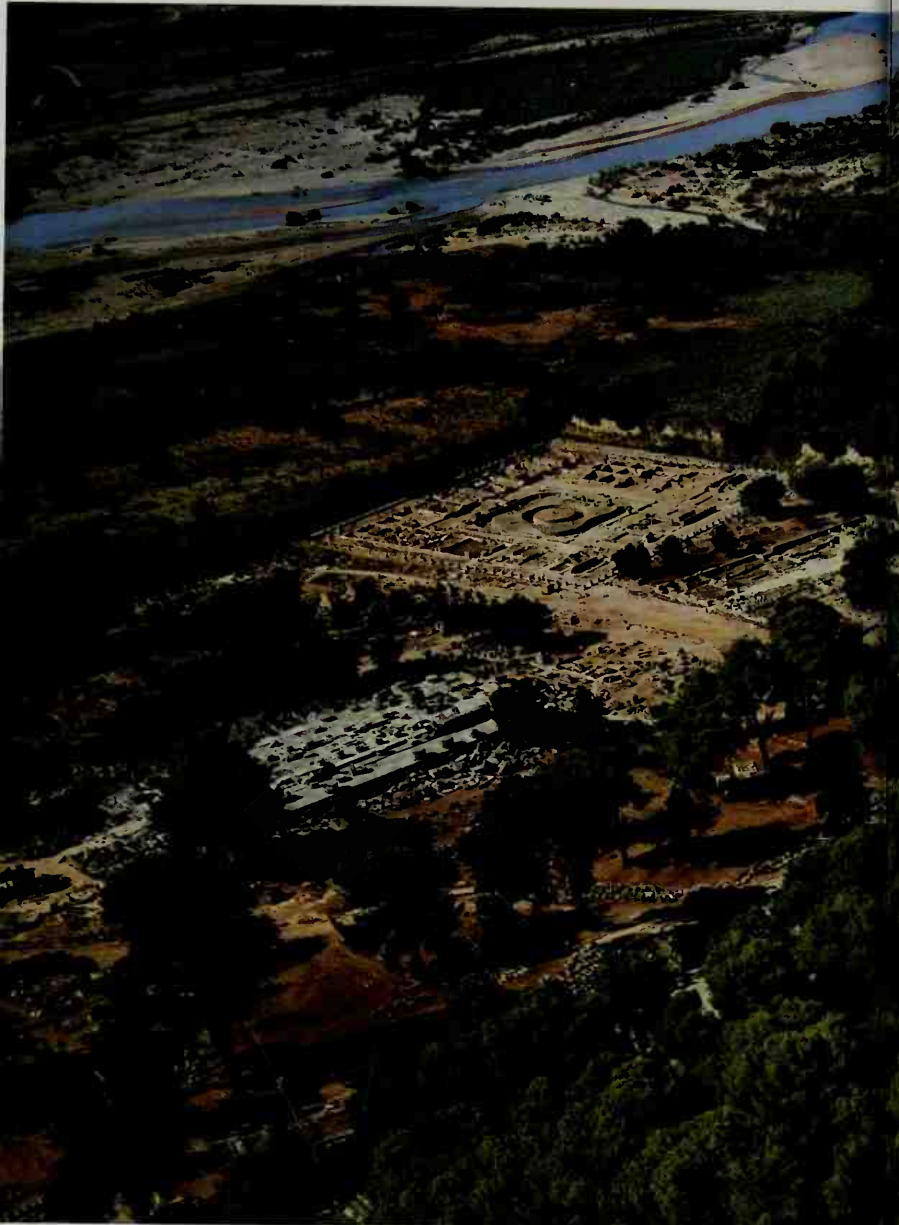


Blick über Olympia. Der Kronoshügel, die Altis (Heiliger Bezirk) und das Alpeiostal











Head of the cult statue of Hera
Tête de la statue de culte d'Héra
Kopf der Kultstatue der Hera







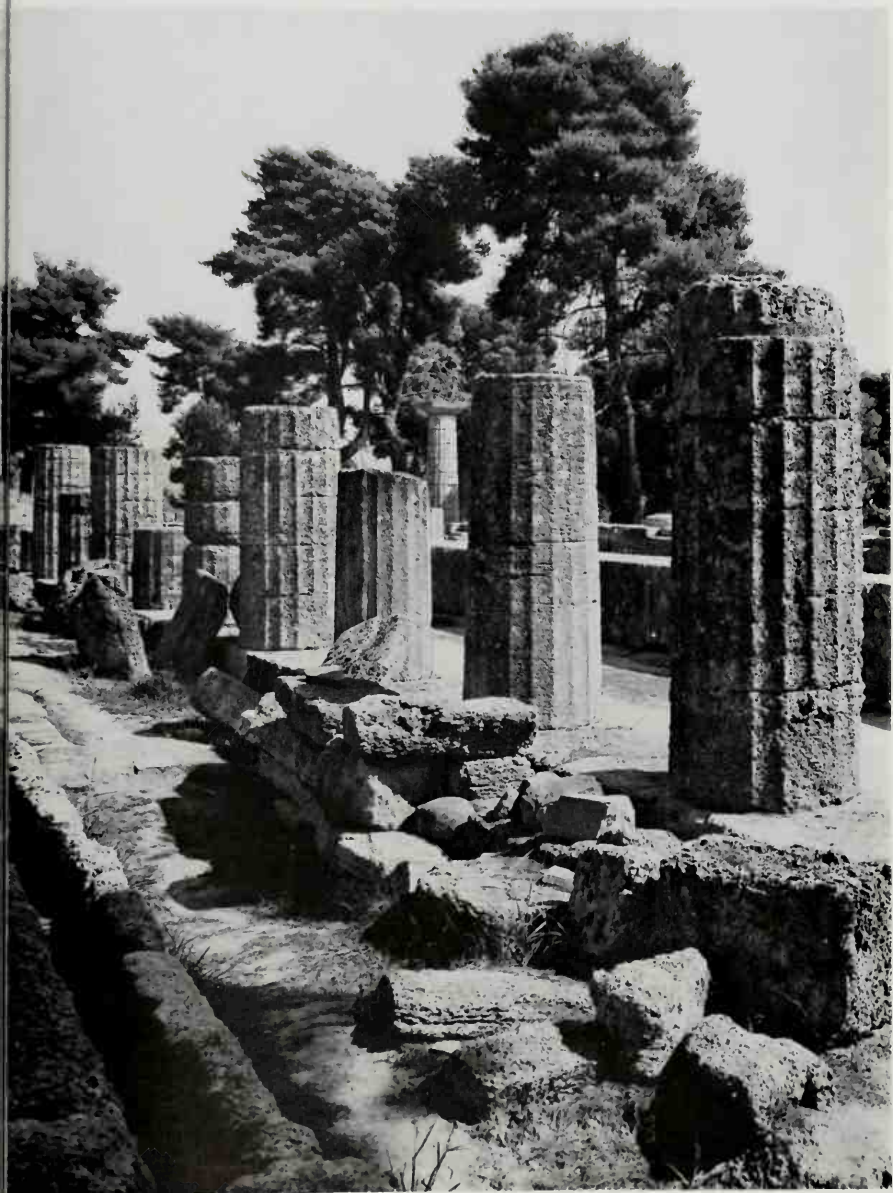


Temple of Hera, east view

Temple d'Héra, côté est

Heratempel (Heraion) von Osten



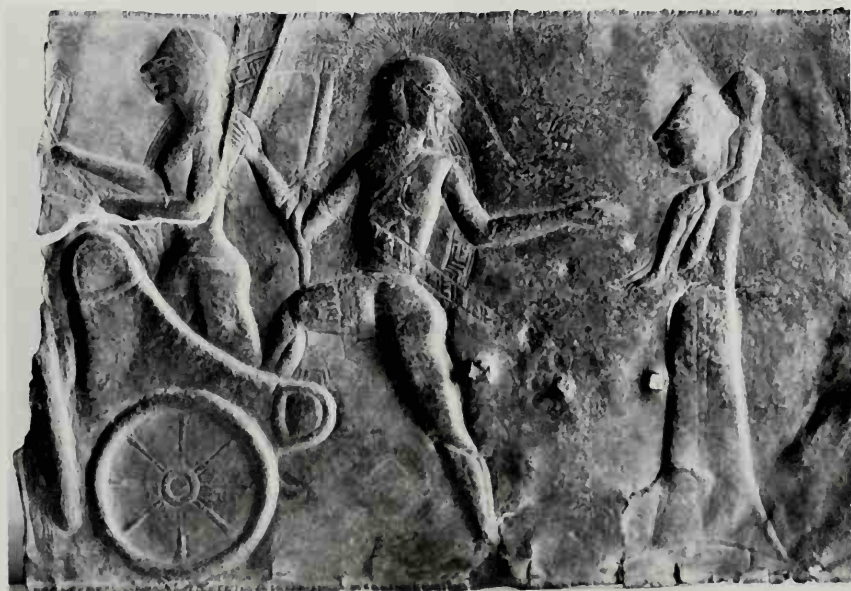




16
Terracotta group of Zeus
and Ganymede
Groupe en terre cuite de
Zeus et de Ganymède
Terrakottagruppe: Zeus
und Ganymedes

17 a
Kaeneus and the Centaurs
(Bronze sheet)
Caeneus et les Centaures
(feuille de bronze)
Kaineus und die Ken-
tauren (Bronzeblech)

17 b
Amphiaraios (?) depar-
ture (Bronze sheet)
Départ d'Amphiaraios (?)
(feuille de bronze)
Amphiaraios' (?) Abschied
zur Kriegsfahrt (getriebe-
nes Bronzeblech)



Bronze head of a griffin
Tête de griffon en bronze
Greifenkopf, Bronze



Female griffin suckling its young (Bronze sheet)

Griffon allaitant son petit (feuille de bronze)

Weiblicher Greif, sein Junges nährend (Bronzeblech)





20

Bronze Seiren

Sirène en bronze

Sirene, Bronze

21

Figurines: Charioteers and warrior with horse (Bronze)

Statuettes: conducteurs de char et guerrier avec cheval (Bronze)

Kleine Bronzestatuetten: Wagenlenker und Krieger mit Pferd











24 a
 Persian helmet with inscription
 Casque perse à inscription
 Persischer Helm mit Inschrift



24 b
 Corinthian helmet (Bronze)
 Casque Corinthien en bronze
 Korinthischer Bronzehelm

24 c
 Helmet of Miltiades
 Le casque de Miltiade
 Helm des Miltiades





25 a, 25 b

Terracotta head of Athene

Tête d'Athéna en terre cuite

Terrakottakopf der Athena

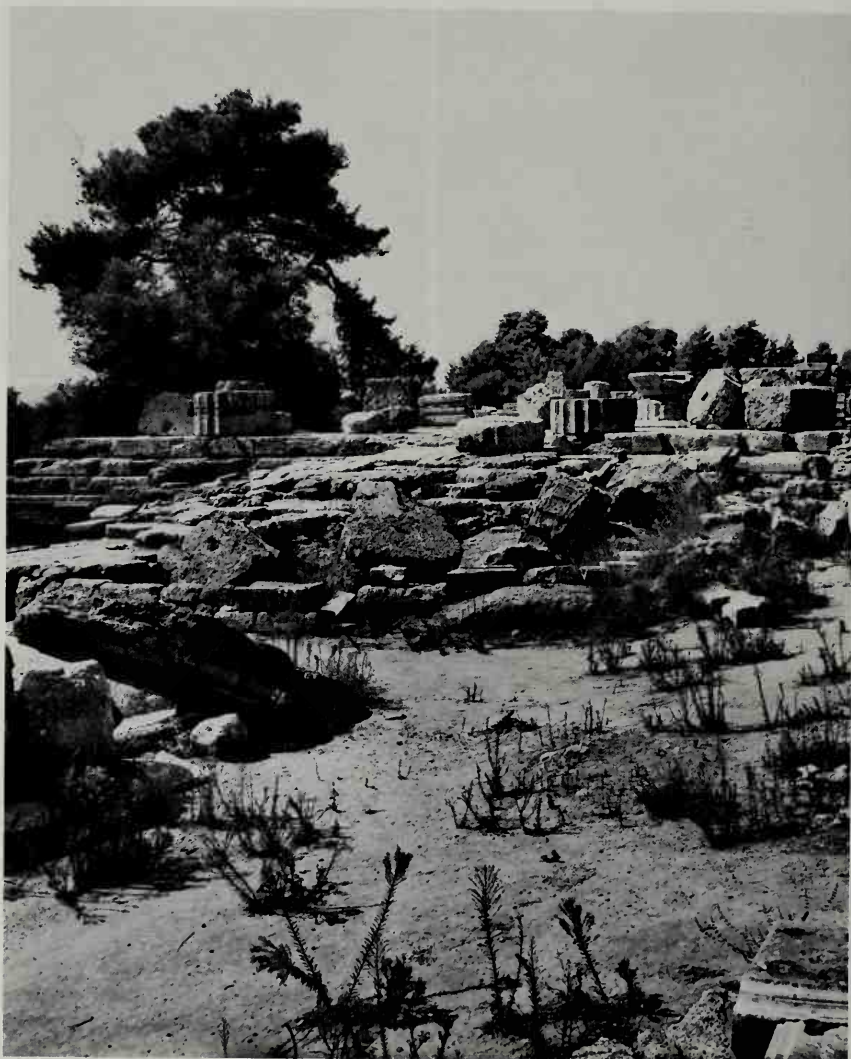


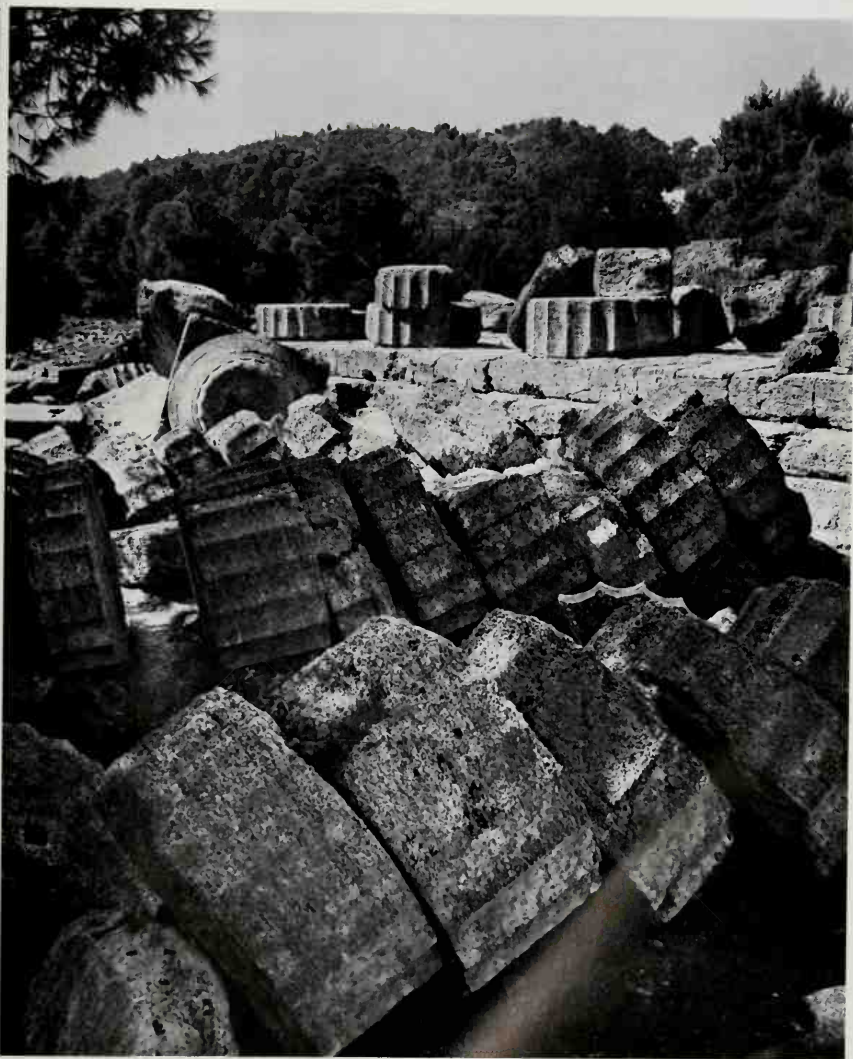
25 c

Female terracotta head

Tête de femme en terre cuite

Weiblicher Terrakottakopf







28 a

The fallen drums of a column
of Zeus' Temple

Les tambours d'une colonne
écroulée du Temple de Zeus

Die Tömmeln einer zerfallenen
Säule des Zeustempels

28 b

Temple of Zeus, south view

Temple de Zeus, côté sud

Zeustempel, Südseite

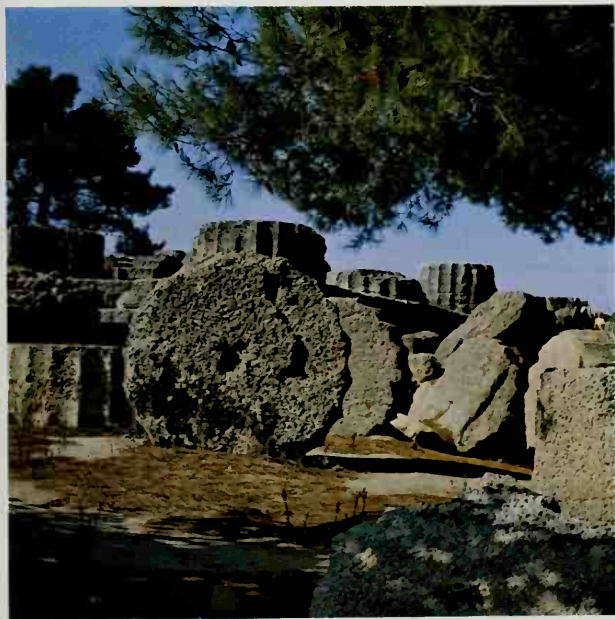


29 a

Temple of Zeus, view from the east side

Temple de Zeus, vue du côté est

Zeustempel, Blick von Osten

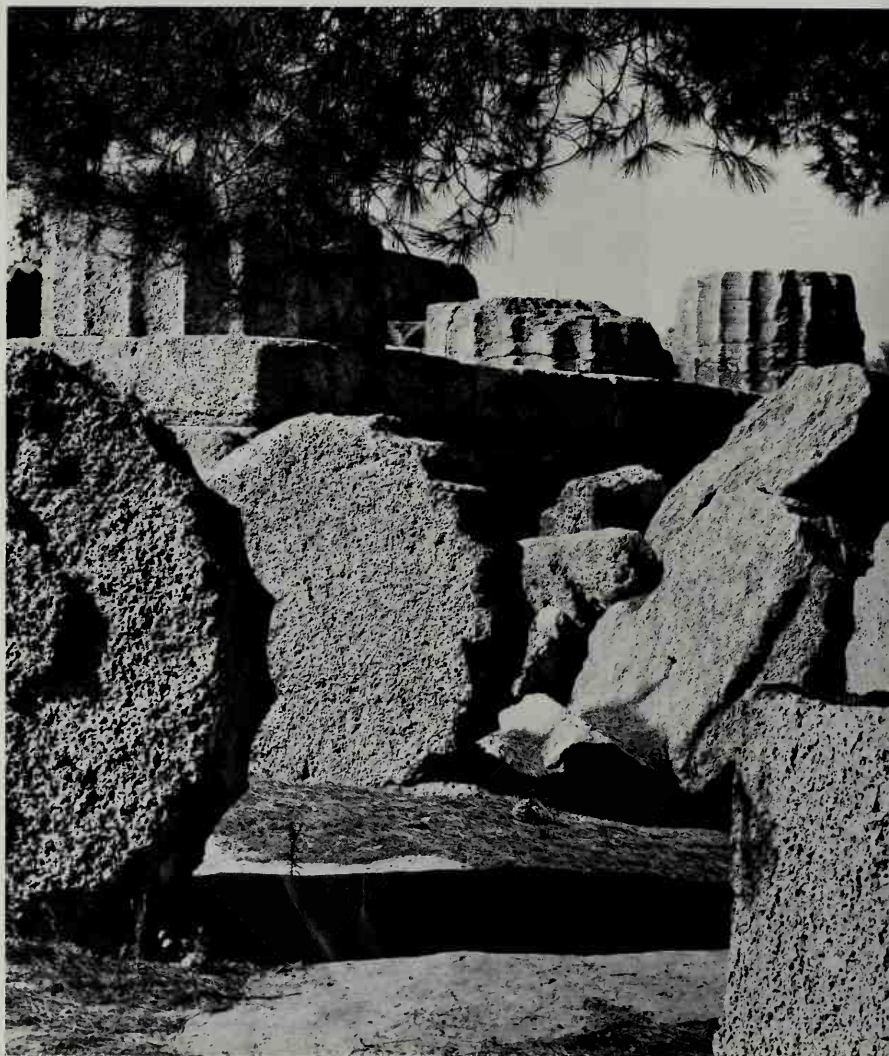


29 b

Temple of Zeus, north-east view

Temple de Zeus, vue du côté nord est

Zeustempel von Nordosten



32/33

Temple of Zeus, south west view

Temple de Zeus, vue du sud ouest

Zeustempel, Blick von Südwesten



34/35

Temple of Zeus, north west view

Temple de Zeus, du côté nord ouest

Zeustempel von Nordwesten



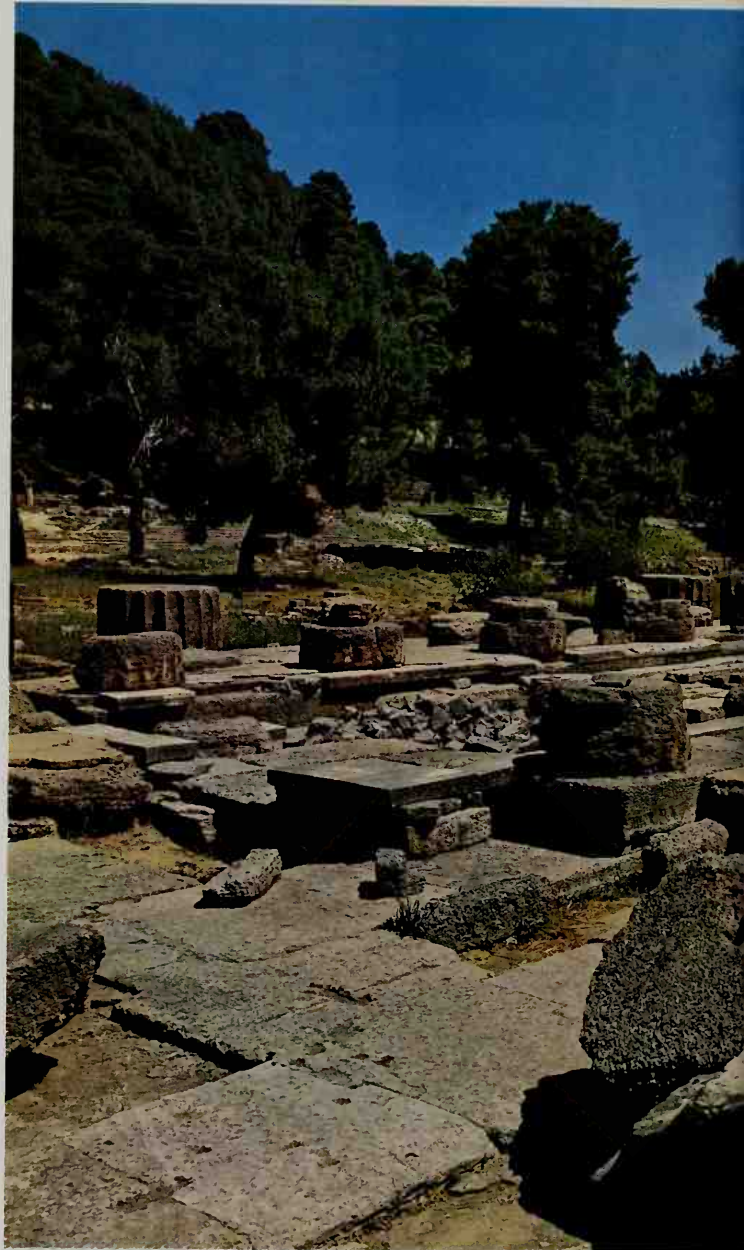
30, 31

Temple of Zeus, north east view

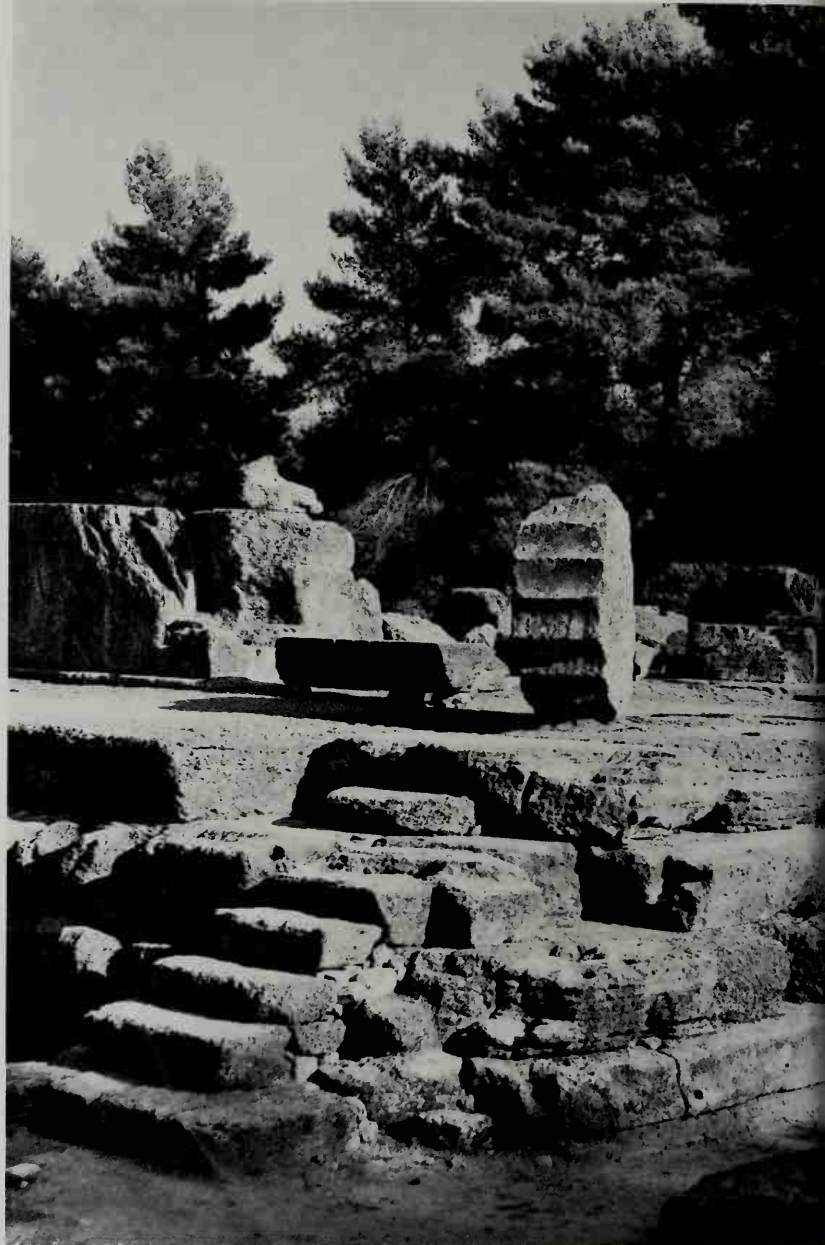
Temple de Zeus, côté nord est

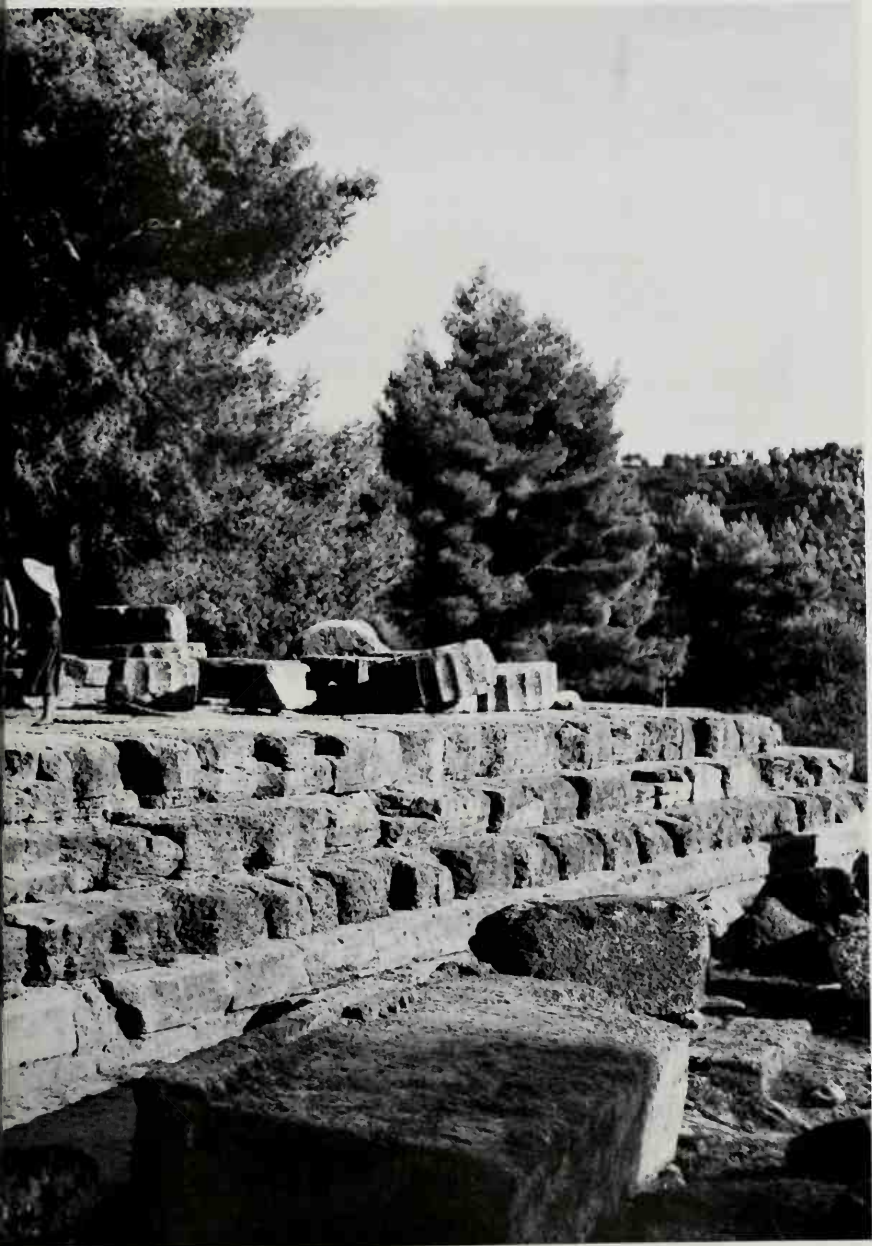
Zeustempel von Nordosten













36 a

North part of the Altis seen
from the temple of Zeus
Partie nord de l'Altis, vue
du temple de Zeus

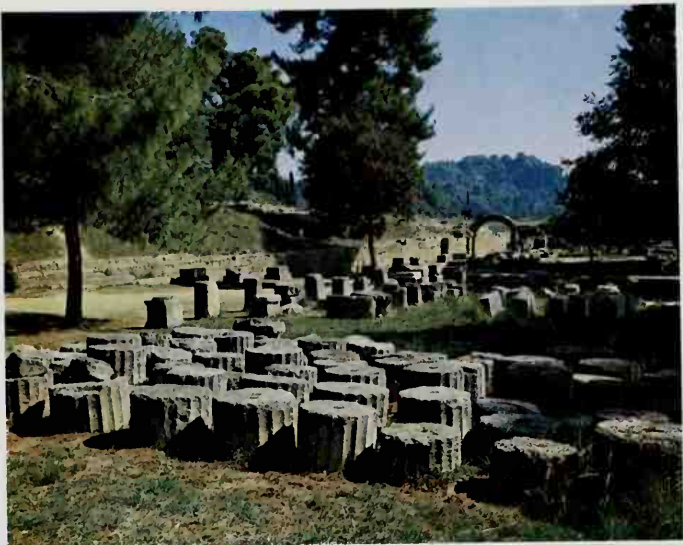
Blick zum Nordteil der
Altis vom Zeustempel aus

36 b

Terracotta plates from the
pediment of the Treasury
of Gela

Plaques en terre cuite du
fronton du Trésor de Gela
Terrakottaplatten vom Gie-
bel des Geloer-Schatz-
hauses





37 a

North-east view of the Altis

Vue vers le nord-est de l'Altis

Blick gegen den Nordostteil der Altis

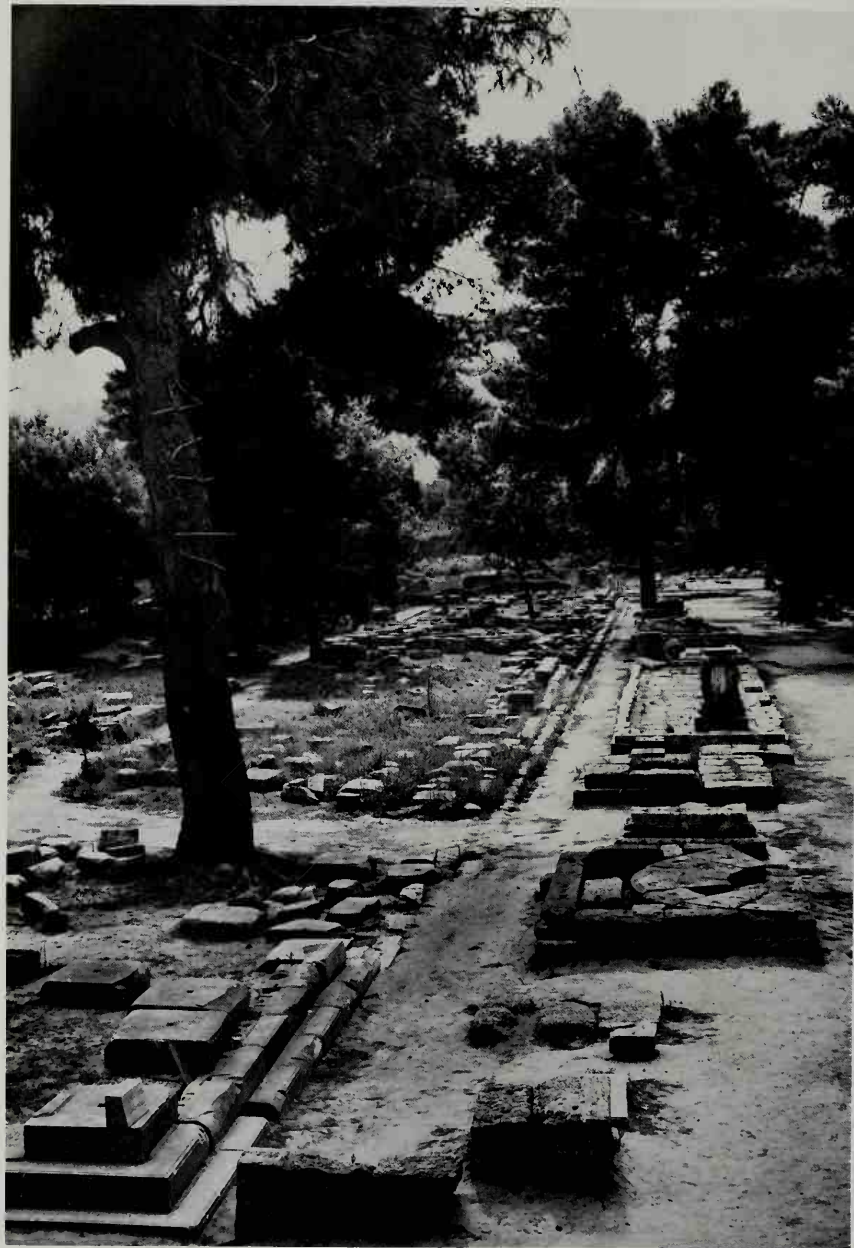
37 b

The Treasuries

La terrasse des Trésors

Die Schatzhausterrasse





38

Echo Portico

△ Portique d'Echo

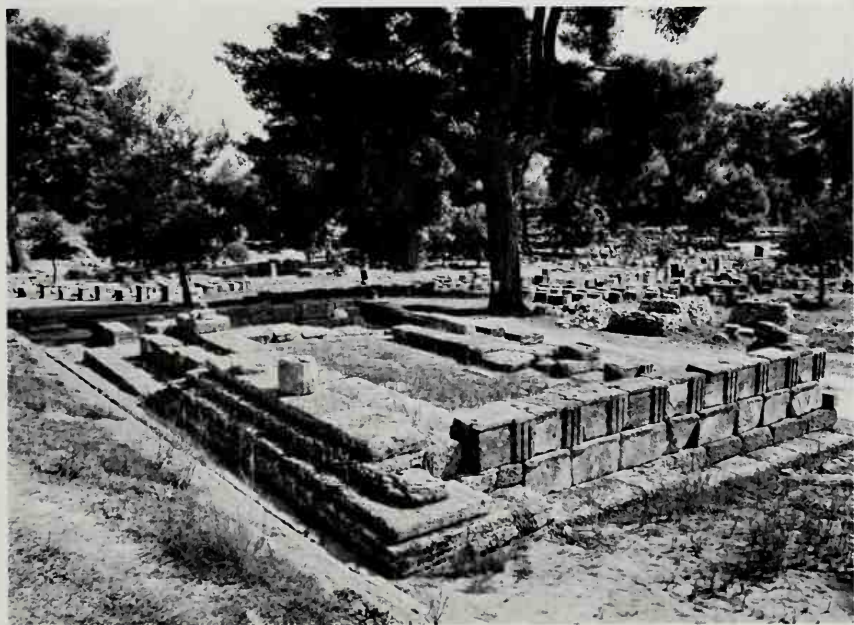
Echo-Halle

39

Metroon

Metróon

Metroon





40 a

Portico of the Gymnasium

Portique du Gymnase

Stoa des Gymnasion

40 b

The Leonidaion from the east

Le Léonidaion du côté est

Das Leonidaion von Osten

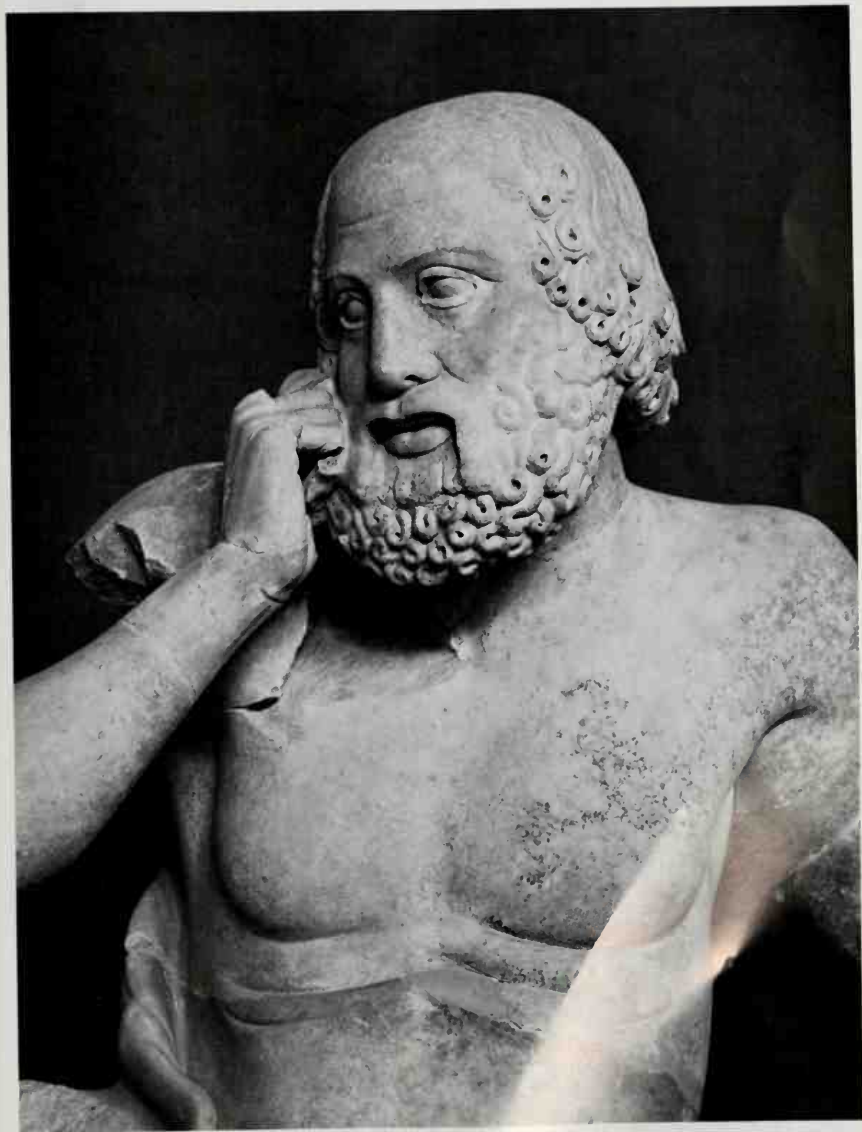


40 c

Corinthian capital of the South Stoa

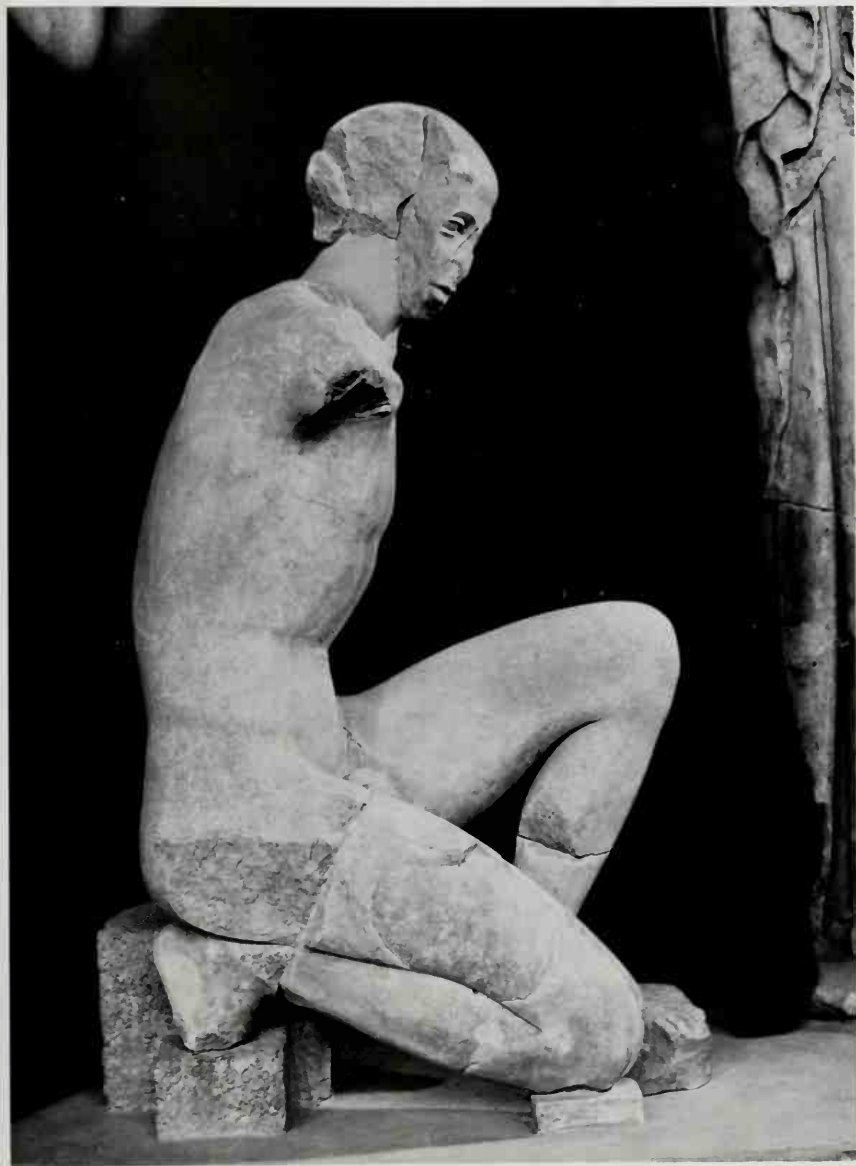
Chapiteau corinthien du Portique Sud

Korinthisches Kapitell der Südhalle



Serviteurs du fronton est du Temple de Zeus
Knecht und Dienerin aus dem Ostgiebel des Zeustempels



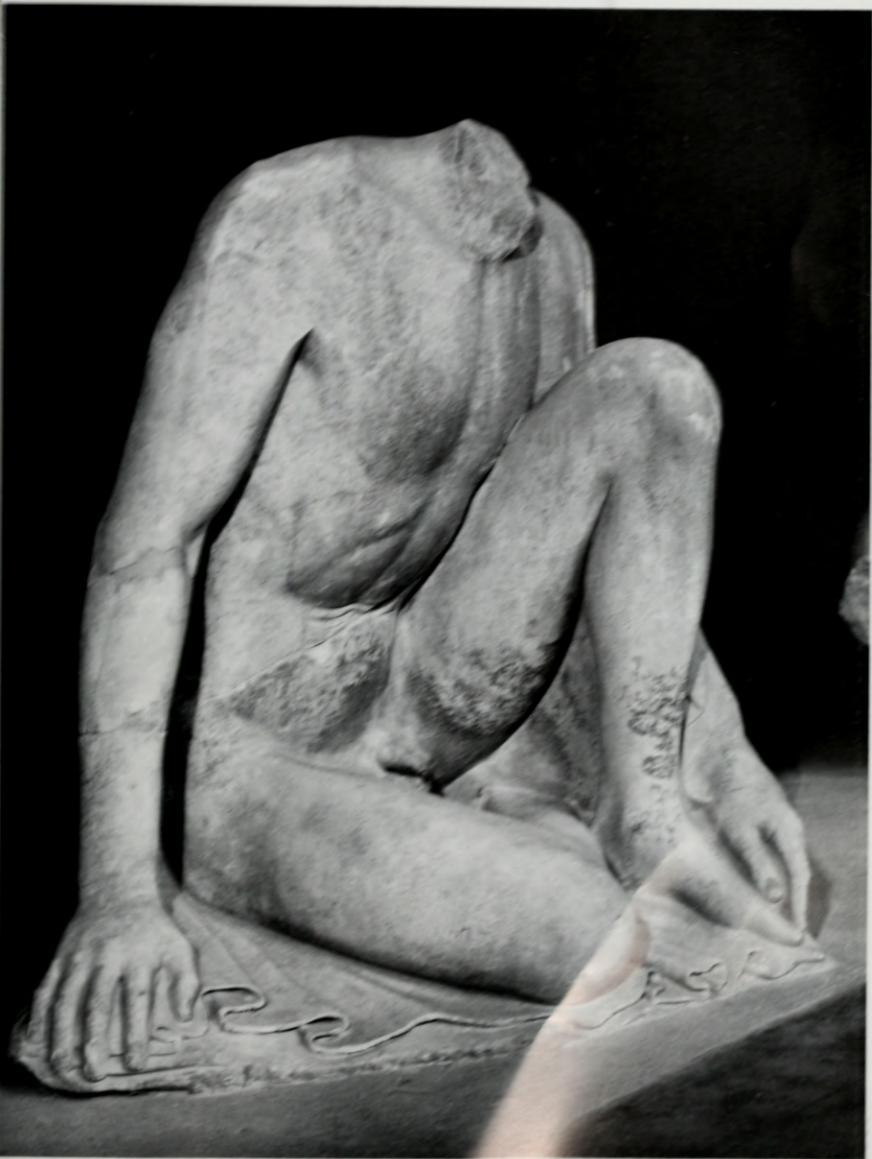


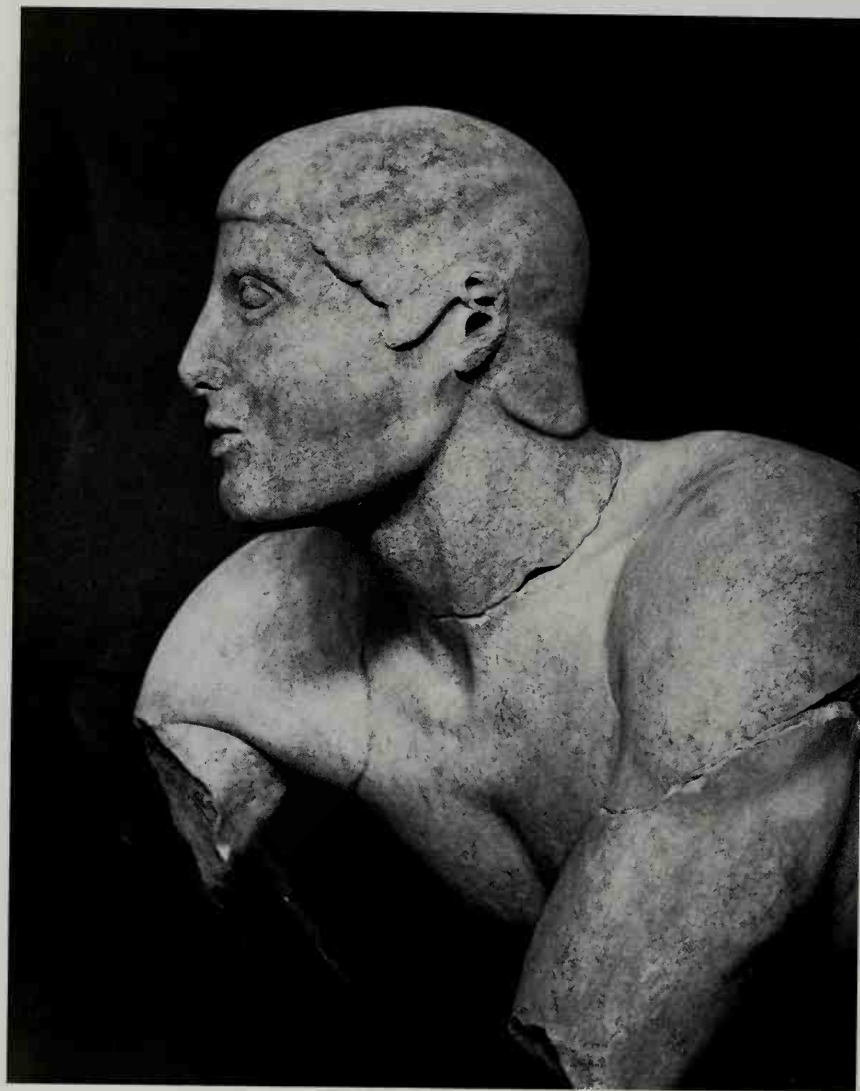




Charitèer Myrtillos
Laurigs Myrtillos
Der Wagenlenker Myrtillos







The east pediment of Zeus' temple
 Le fronton est du temple de Zeus
 Der Ostgiebel des Zeustempels



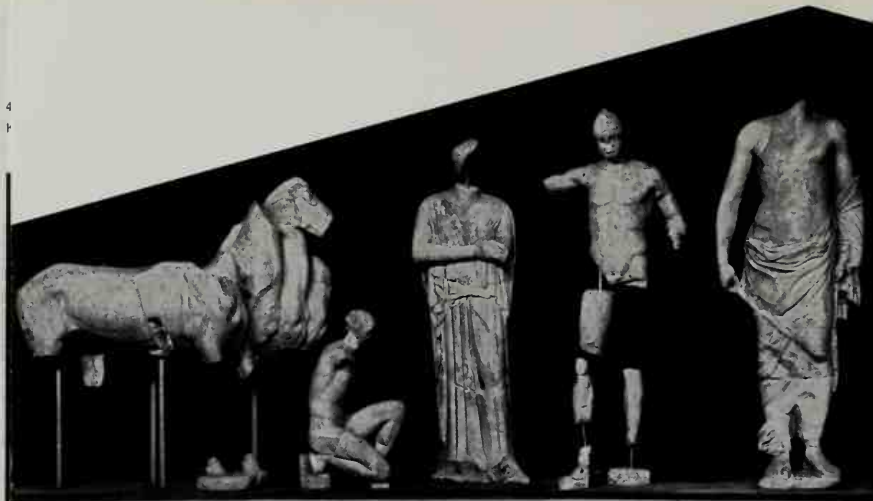
ALPHEIOS

SEER
 DEVIN
 SEHER

CHARIOTEER MYRTILOS
 L'AURIGE MYRTILOS
 WAGENLENKER MYRTILOS

The west pediment of Zeus' temple
 Le fronton ouest du temple de Zeus
 Der Westgiebel des Zeustempels





PELOPS' QUADRIGA
LE QUADRIGE DE PELOPS
VIERGESPANN DES PELOPS

SERVANT
SERVITEUR
KNECHT

HIPPODAMEIA

PELOPS

ZEUS



THESEUS

APOLLON



OINOMAIOS

STEROPE

MAID
SERVANTE
DIENERIN

OINOMAIOS' QUADRIGA
LE QUADRIGE D'OINOMAIOS
VIERGESPANN DES OINOMAIOS

SEER
DEVIN
SEHER



DAMEIA

FURYTION

The chariot race between Oinomaos and Pelops
Le concours de chars entre Oinomaos et Pélops
Vor der Wagenwettfahrt zwischen Oinomaos und Pelops

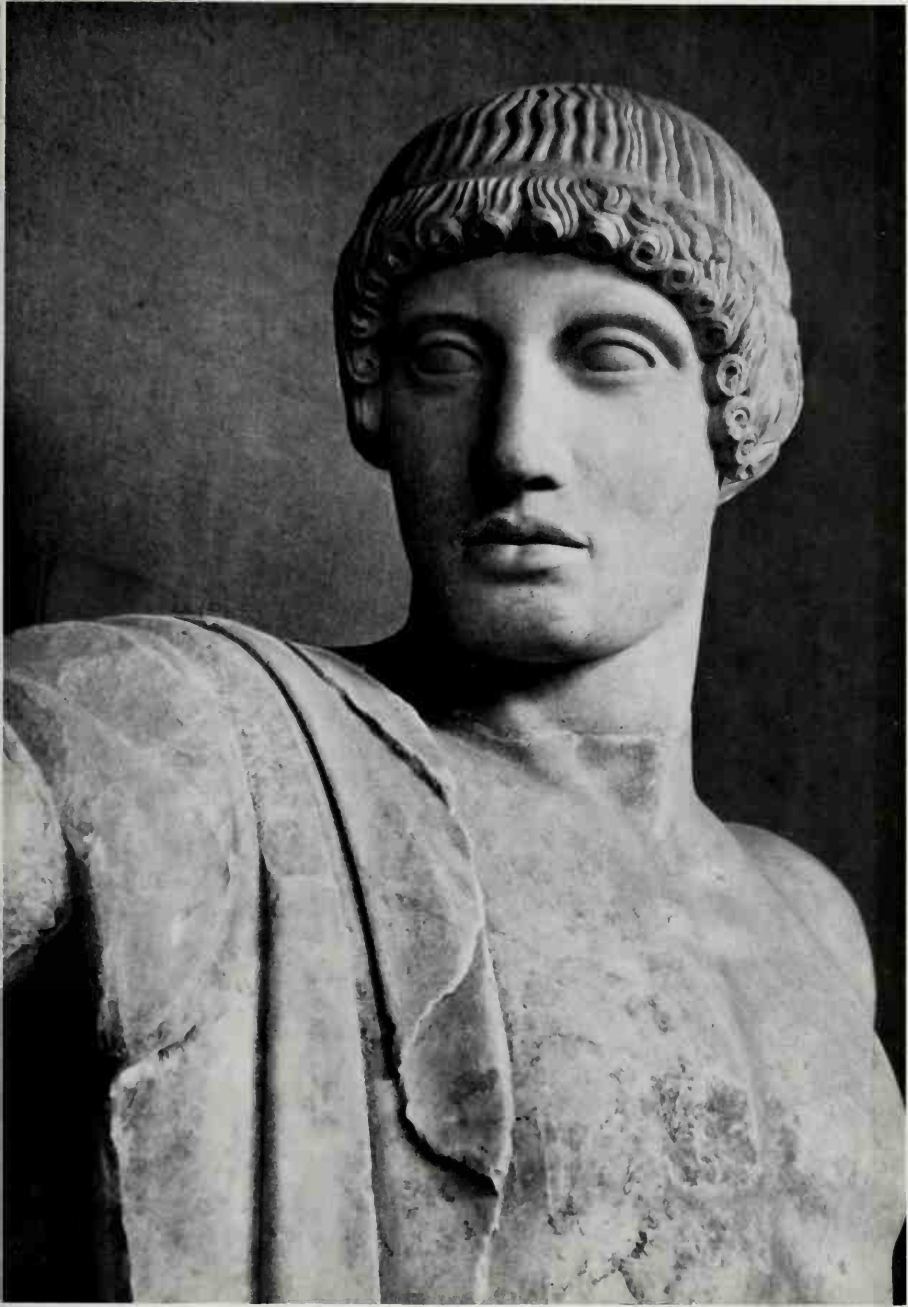


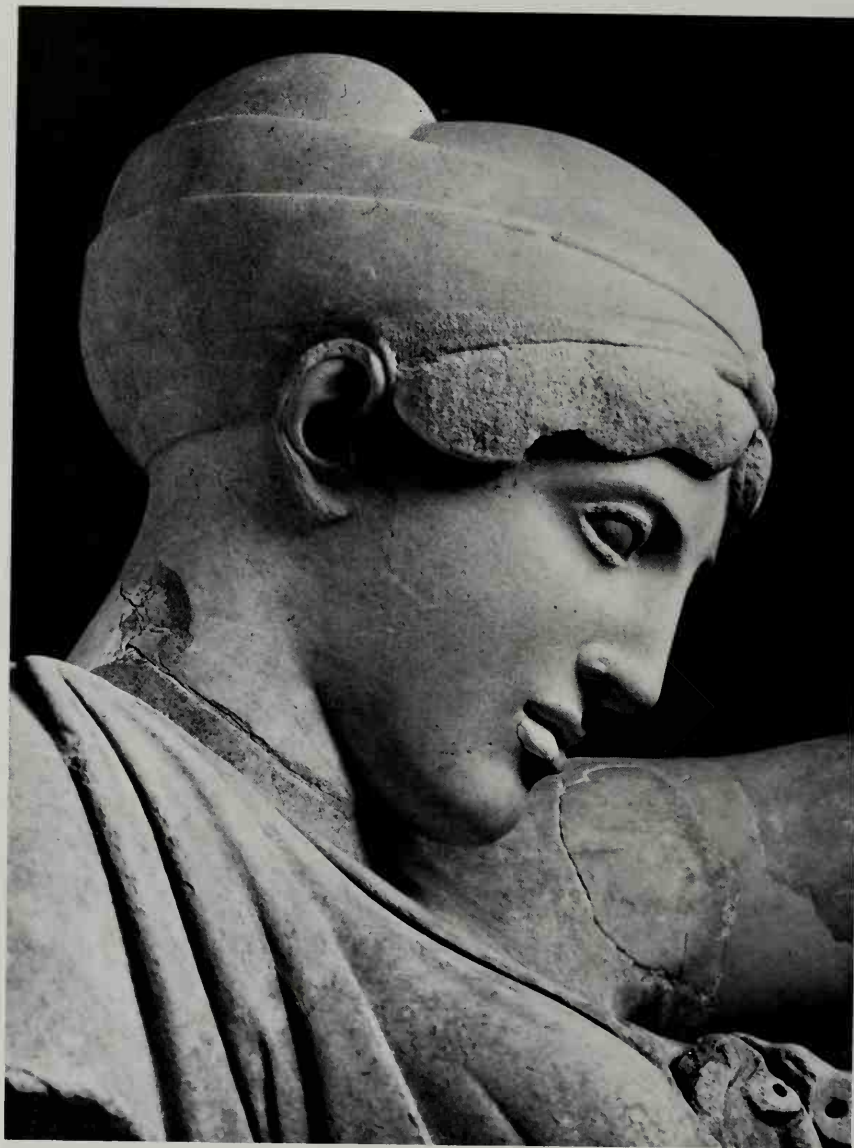
YOUNG MAN
JEUNE HOMME
JUNGER MANN

KLADEOS

The battle of the Lapithes and the Centaurs
Le combat des Lapithes et des Centaures
Der Kampf der Lapithen und der Kentauren









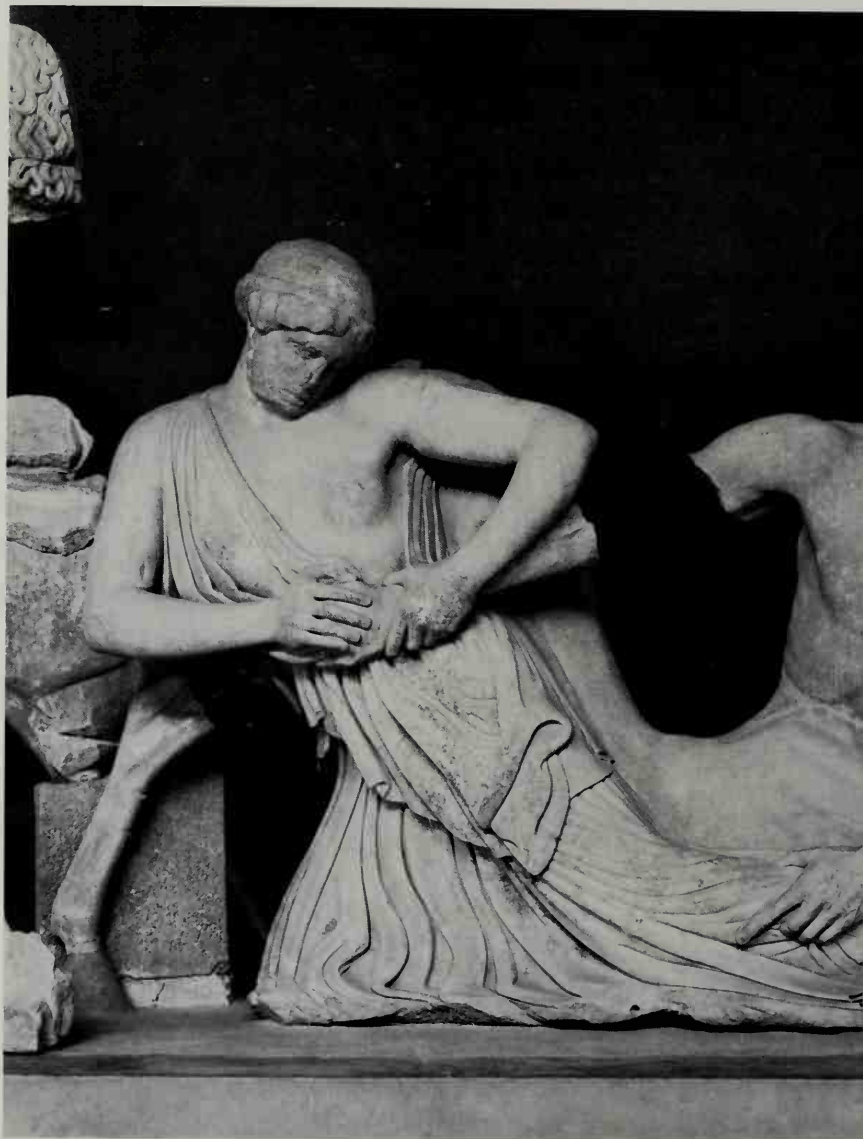
Apollo and group of a Centaur and a Lapith woman

Apollon et groupe d'un Centaure et d'une femme Lapiihe

Apollon und die Gruppe eines Kentauren mit einer Lapithin











64, 65

Details of plate 62–63

Détails de la planche 62–63

Details der Tafel 62–63



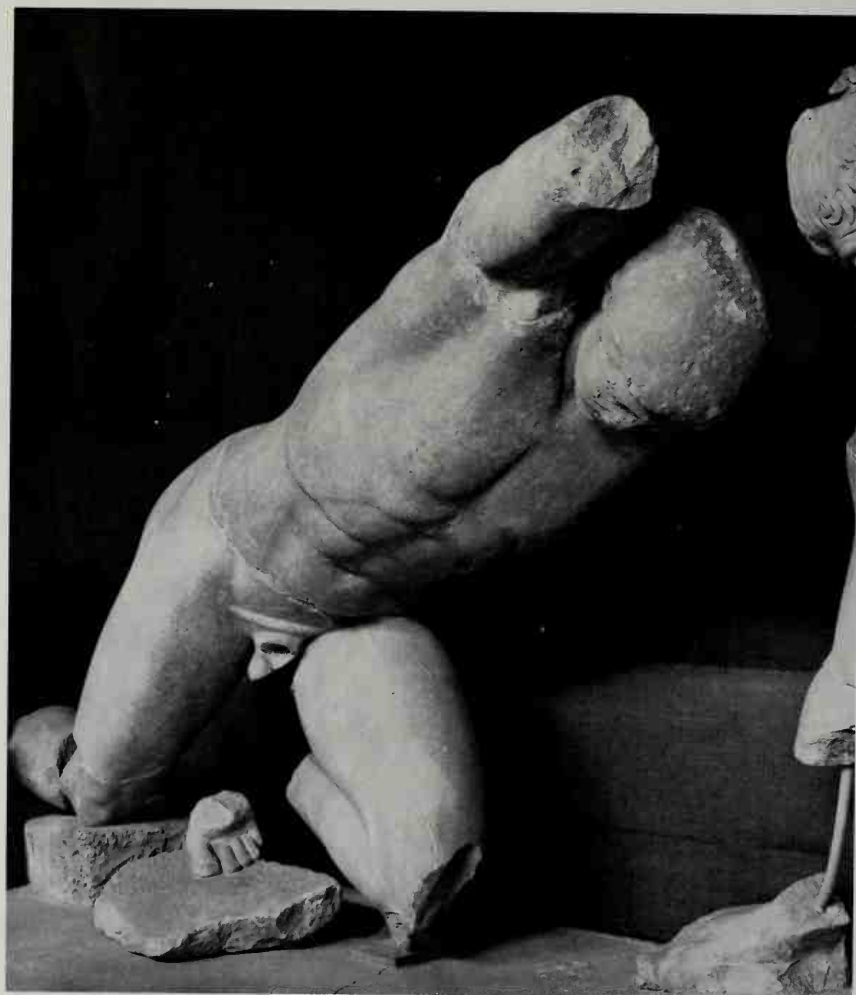
Lapith woman seized by a Centaur

Femme Lapithe saisie par un Centaure

Lapithin, von einem Kentauren angegriffen

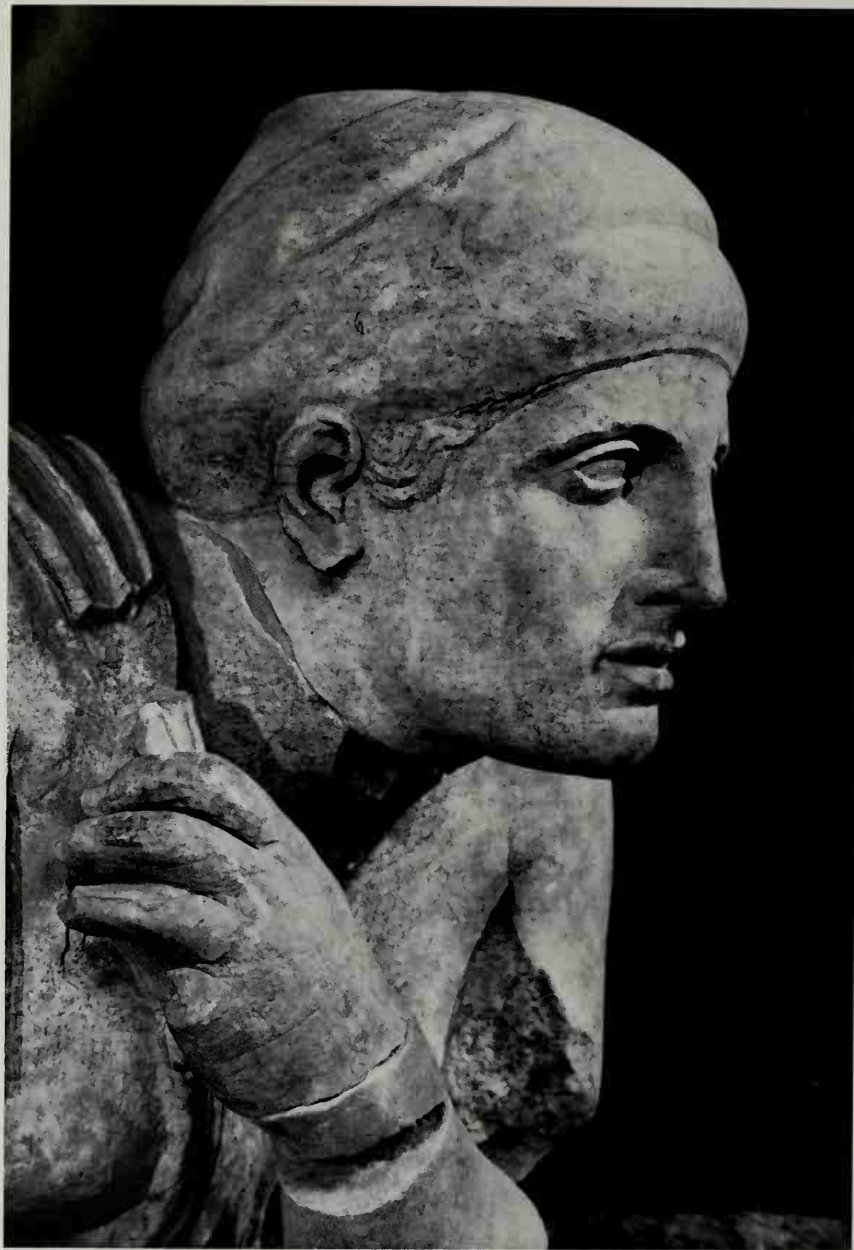








69
Head of a Centaur
Tête d'un Centaure
Kopf eines Kentauren

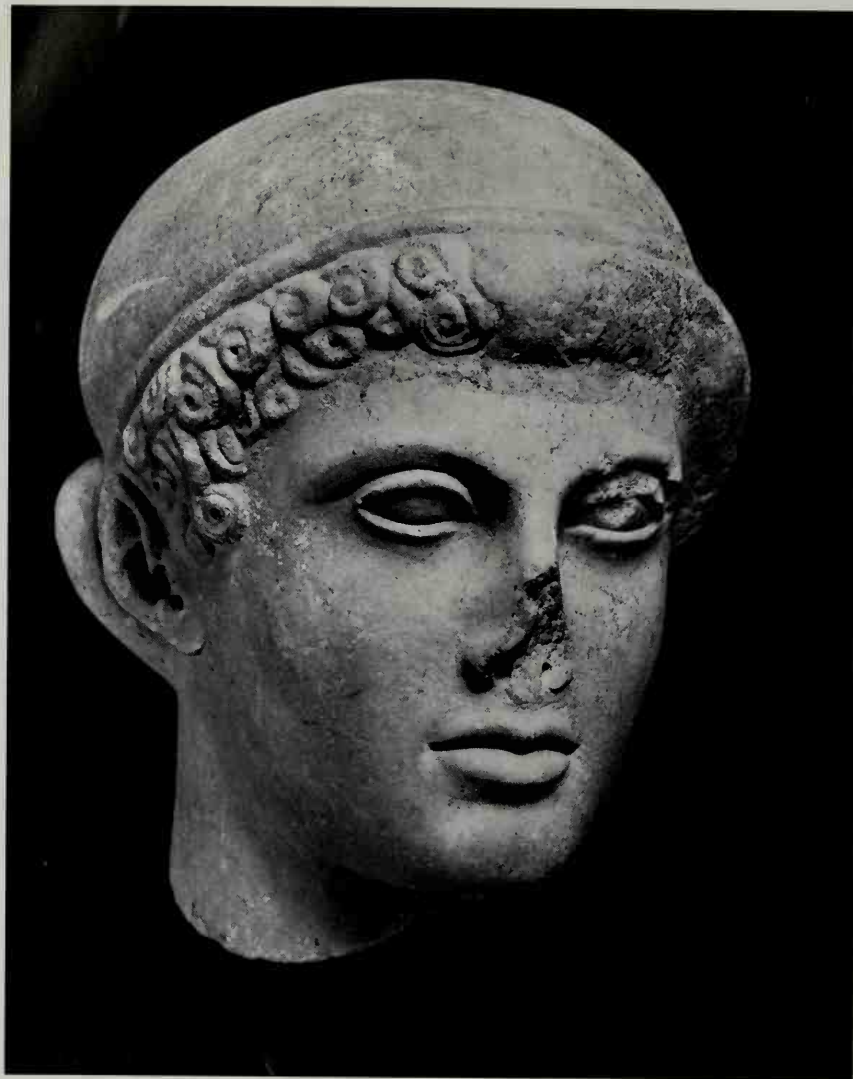




The Atlas Metope: Athena, Herakles and Atlas with the apples of Hesperides
Métope d'Atlas: Athéna, Héracles et Atlas portant les pommes des Hespérides
Atlas-Metope: Athena, Herakles und Atlas mit den Äpfeln der Hesperiden







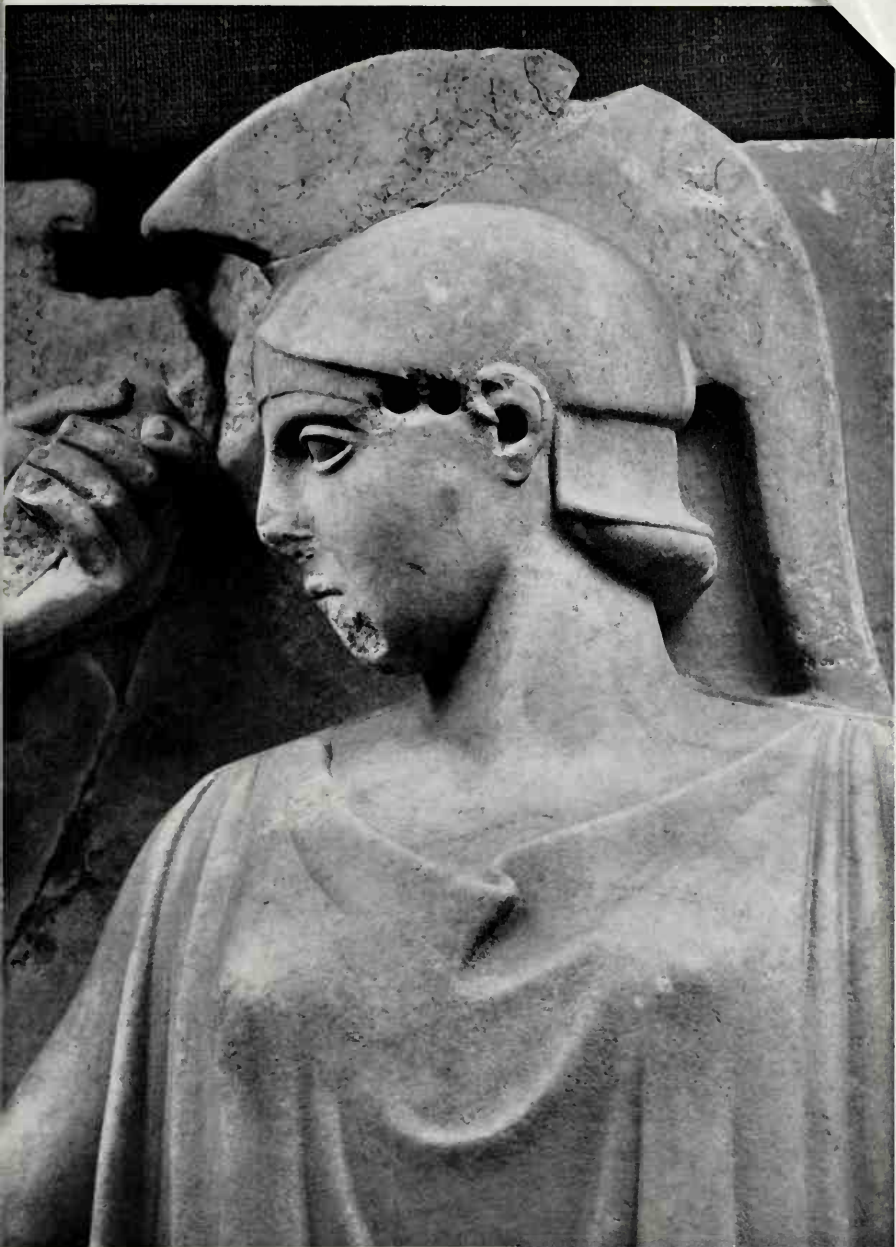
74

Athena, detail from the Nemean Lion's Metope
 Athéna, détail de la Métope du lion de Némée
 Athena, Detail aus der Löwen-Metope

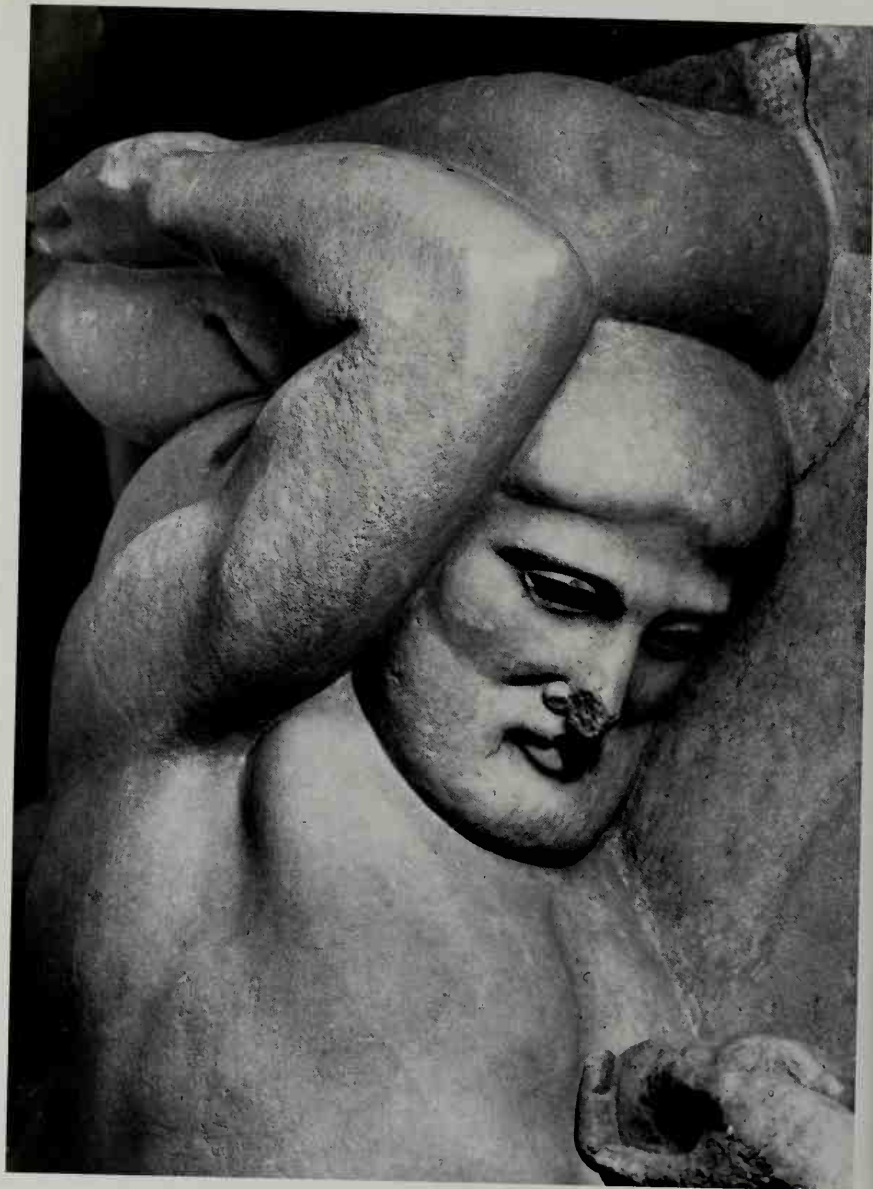
75

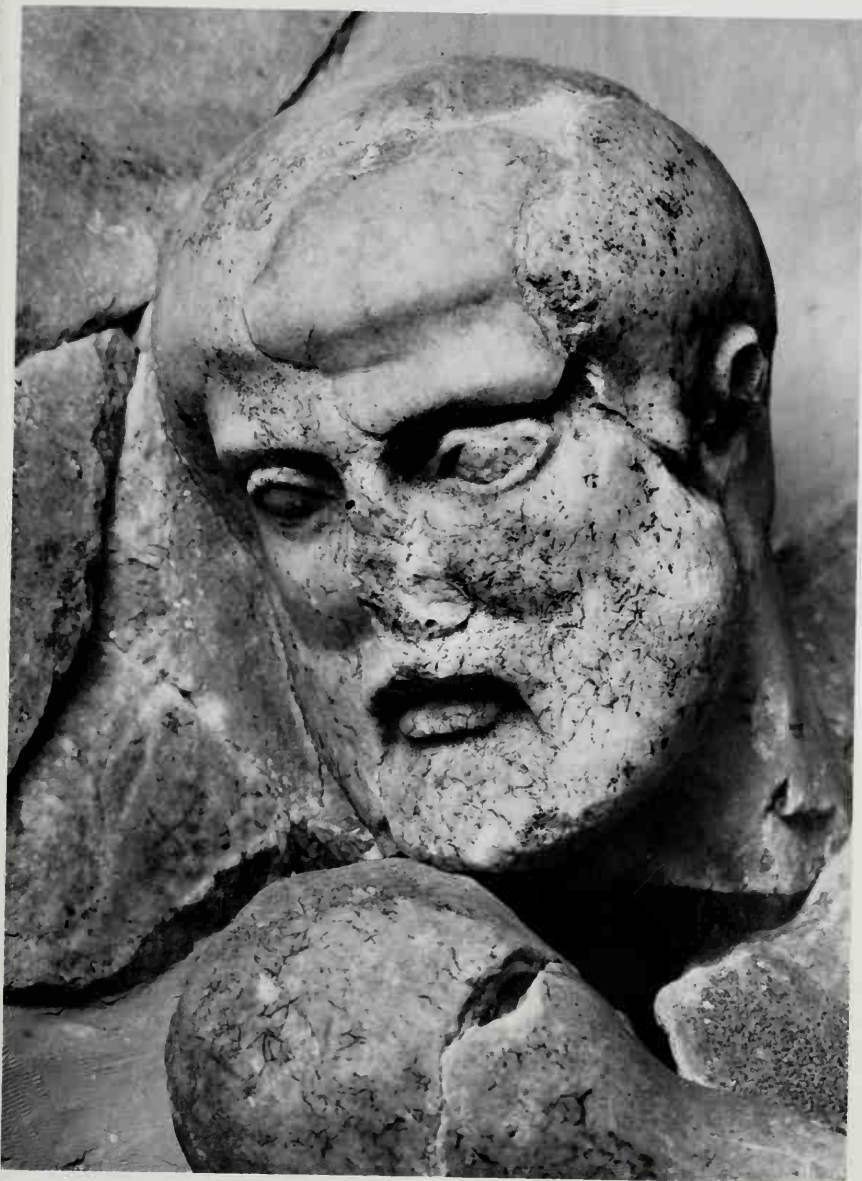
Athena, detail from the Augias-Metope
 Athéna, détail de la Métope d'Augias
 Athena, Detail aus der Augias-Metope

▷



Héraklès, détail from the Atlas-Metope
Héraclès, détail de la métope d'Atlas
Herakles, Detail aus der Atlas-Metope







78 a

The Bouleuterion (Council Hall)
Le Bouleutérion (Palais du Sénat
olympique)
Das Buleuterion, Rathaus des
Olympischen Senates

79 a

Gargoyle from the temple
of Zeus
Gargouille du temple de
Zeus
Löwen-Wasserspeier vom
Zeustempel



78 b

The South Stoa
Le Portique Sud
Südhalle

79 b

Base of Paionios' Victory
Base de la Victoire de Paionios
Basis der Nike des Paionios







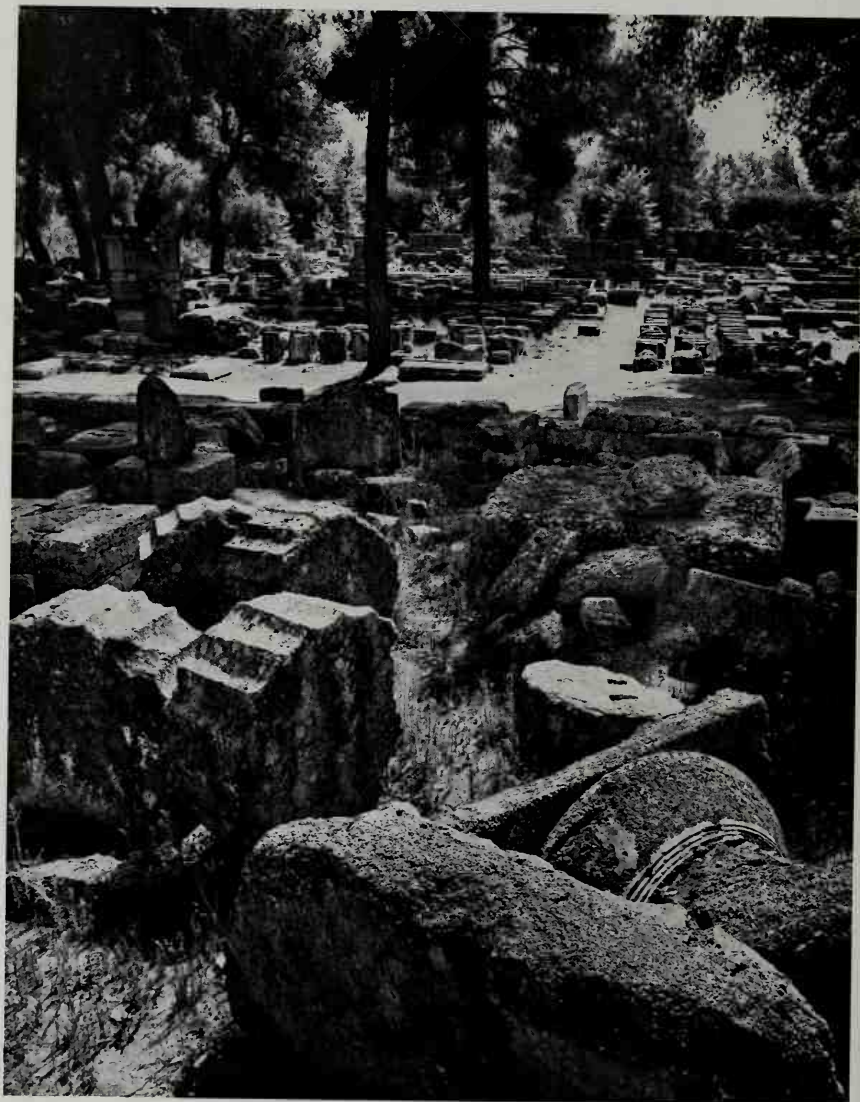
80, 81

The Victory of Paionios
La Victoire de Paionios
Die Nike des Paionios

South part of the Altis

Partie sud de l'Altis

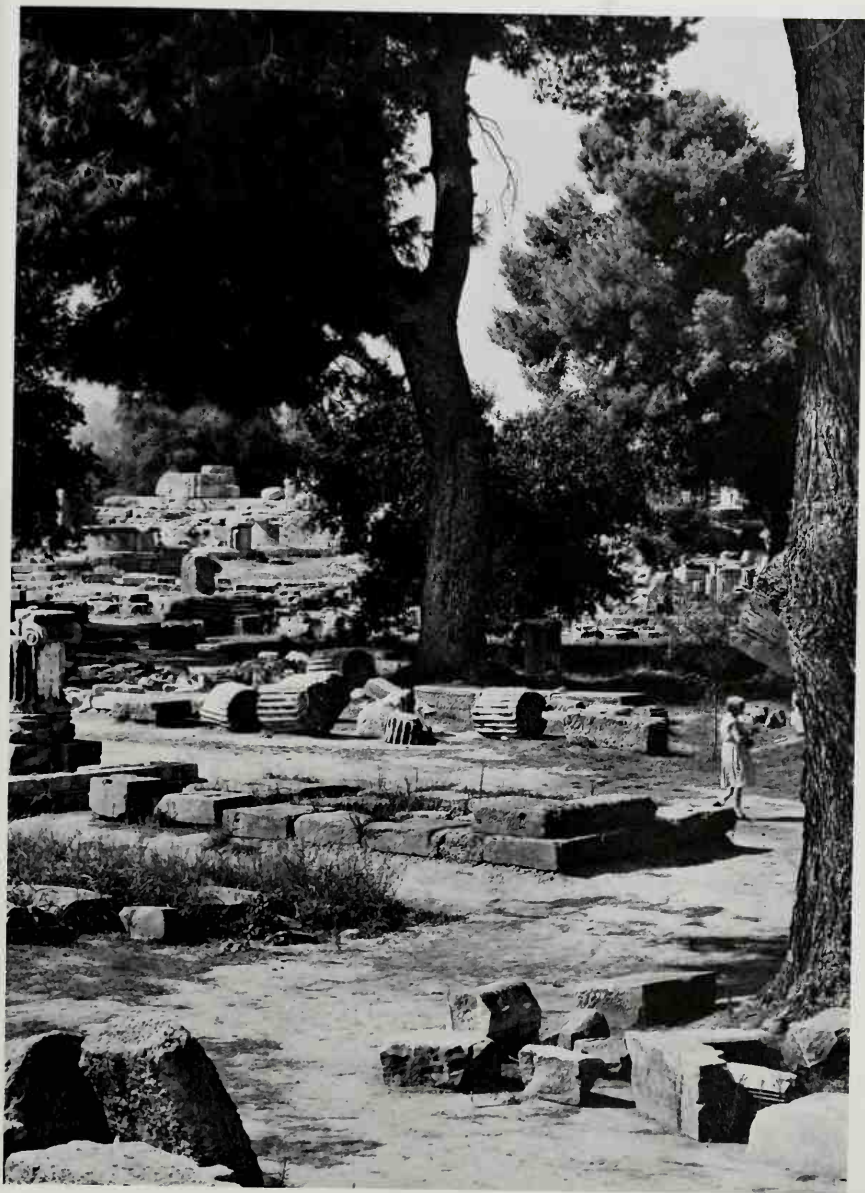
Südteil der Altis



East part of the Altis

Partie est de l'Altis

Ostteil der Altis



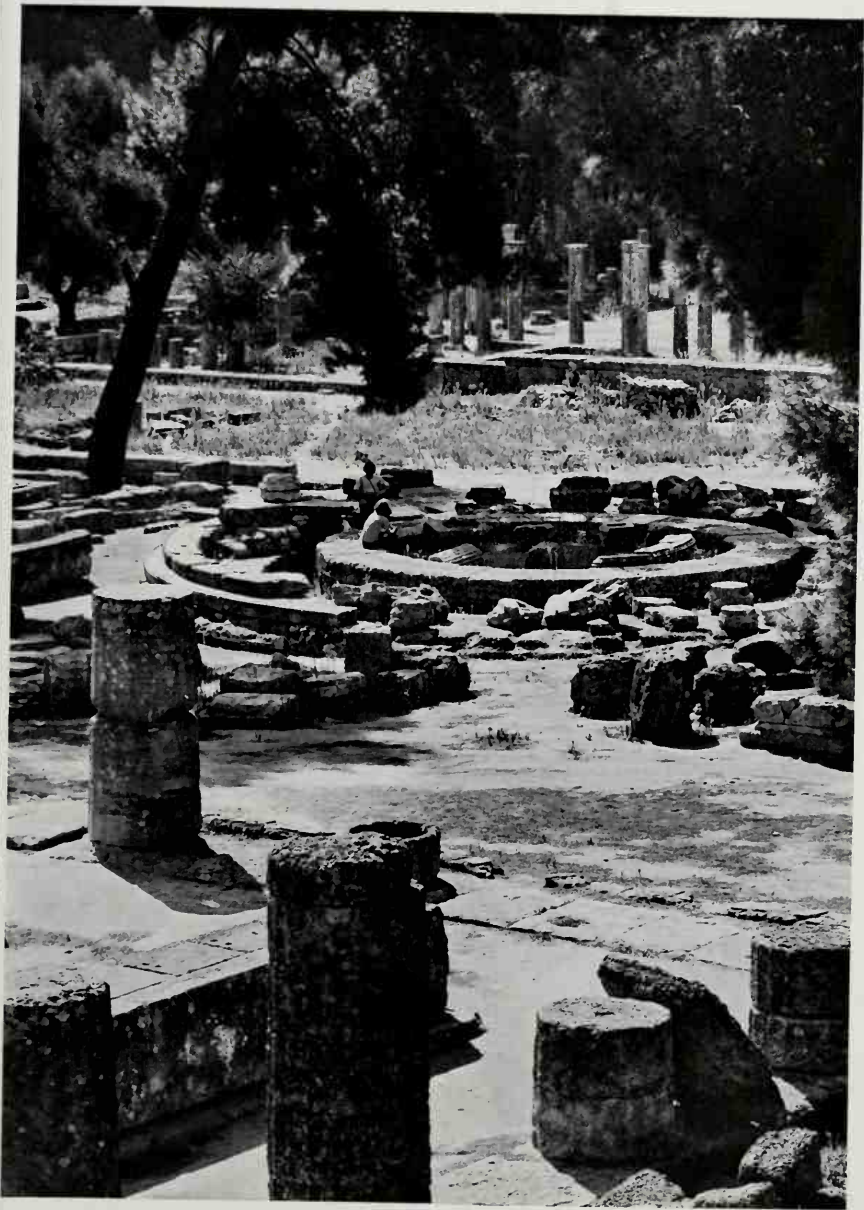
84, 85

The Philippeion and in the background the Palaestra

Le Philippeion et au fond la Palestre

Das Philippeion und die Palästra im Hintergrund





Byzantine Basilica (workshop of Phidias)

Basilique byzantine (atelier de Phidias)

Byzantinische Basilika (Werkstätte des Phidias)







△

88 a, 89

The Palaestra

La Palestre

Die Palästra

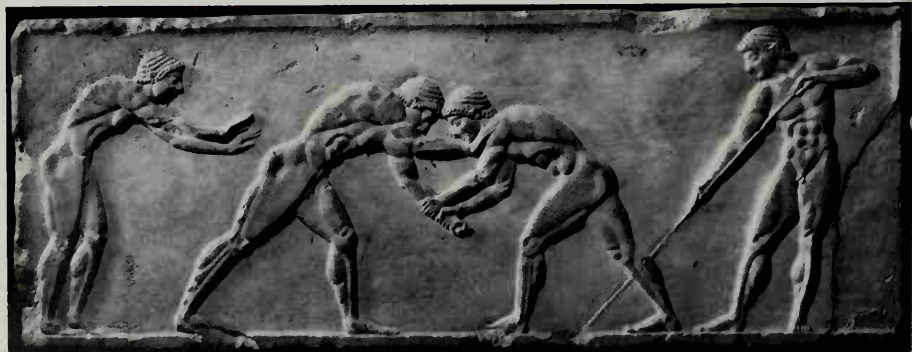
▽

88 b

Training of athletes

Exercices des athlètes

Athleten-Übungen







50 a
The javelin thrower
Le lanceur du javelot
Ein Speerwerfer

91 a
Foot-race competitors and judges
La course à pied et juges
Läufer und Kampfrichter



91 b
Athlete with jumping weights (halteres)
Athlète aux haltères
Athlet mit Sprunggewichten (Halteren)

90 b
A scene from the Palaestra
Scène de Palestre
Palästra-Szene







92

Discus thrower (Bronze)

Discobole (Bronze)

Ein Diskuswerfer (Bronze)

93 a

Discus with inscription

Disque avec inscription

Ein Diskus mit Inschrift

93 b

Stone jumping weights (halteres)

Haltères en pierre

Schwungsteine für Springer (Halteren)



94, 95

Boxing and Wrestling

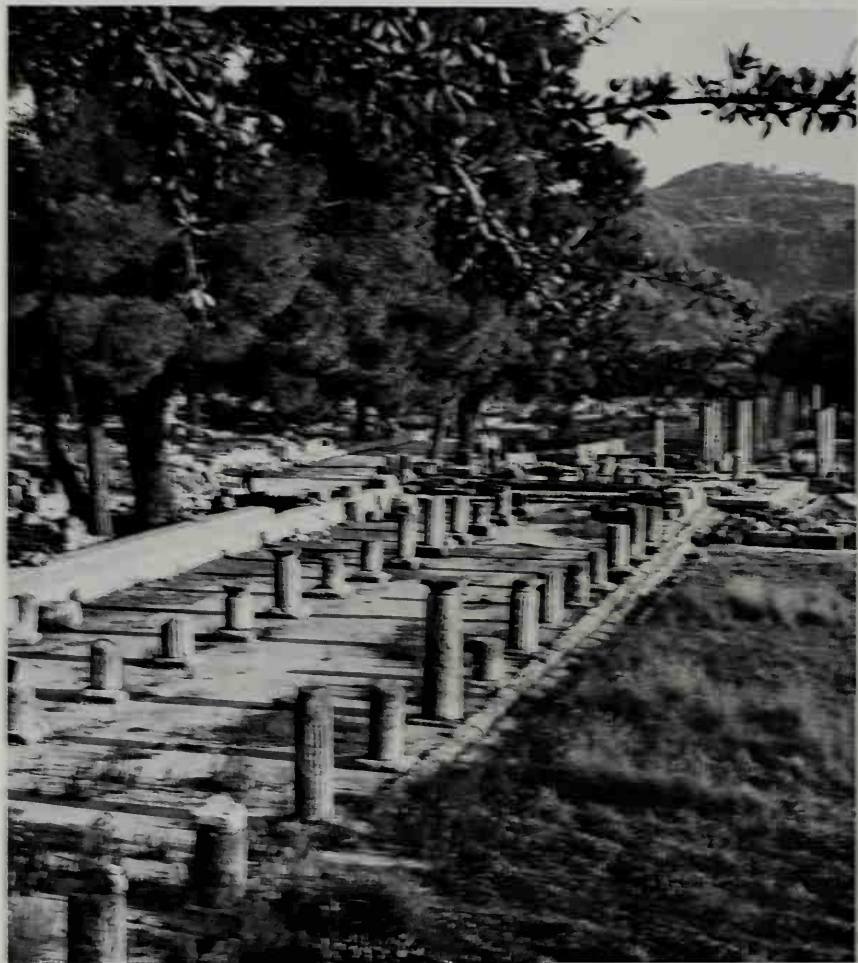
Pugilat et lutte

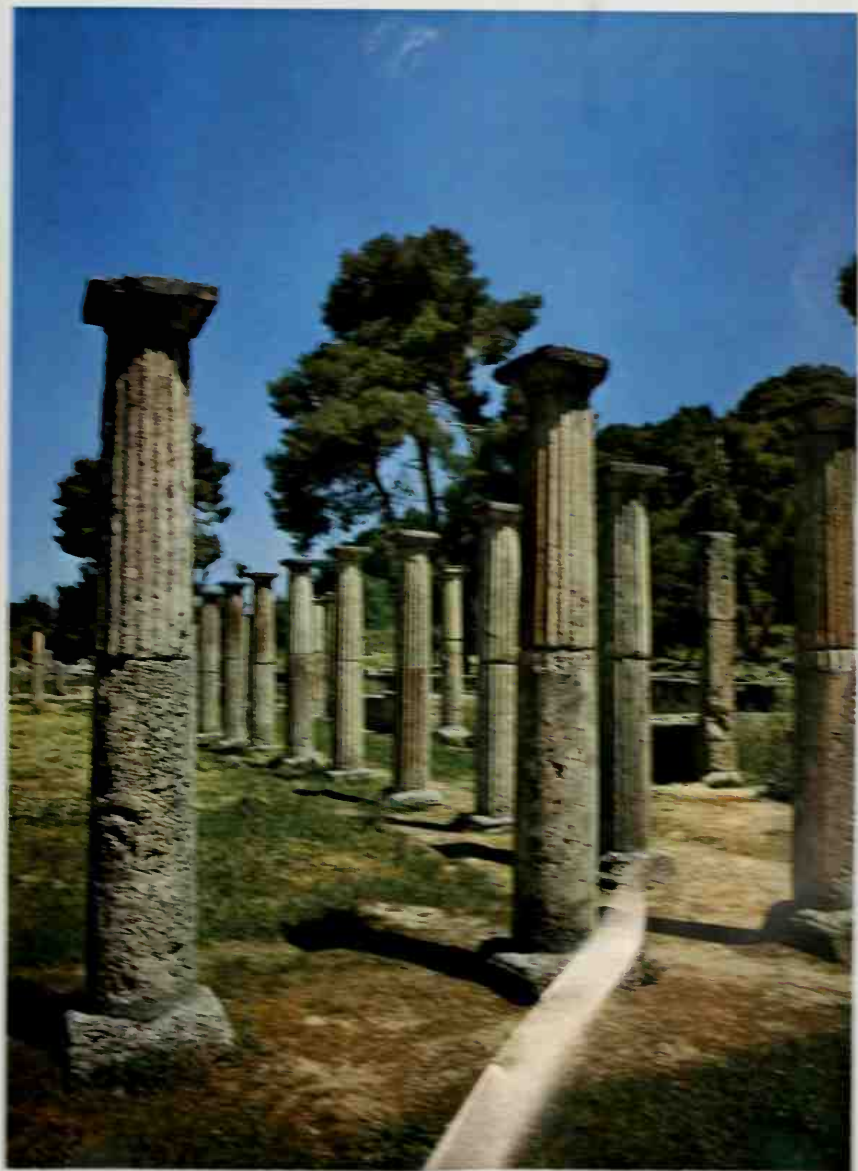
Faust- und Ringkampf

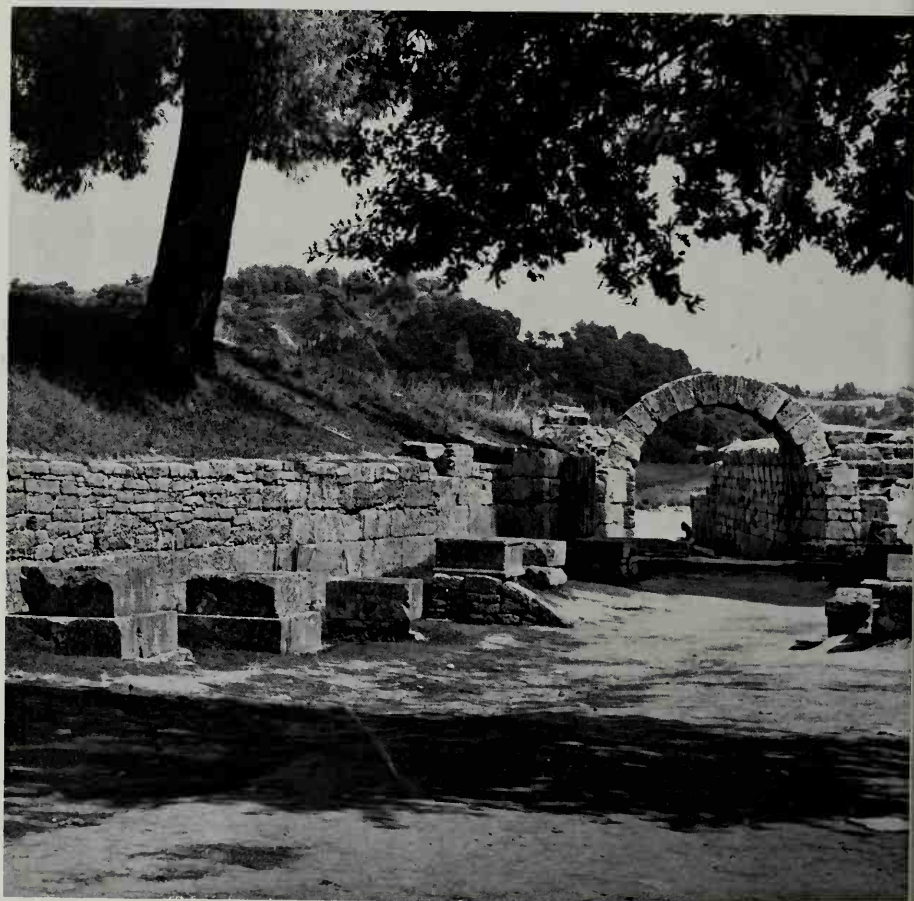




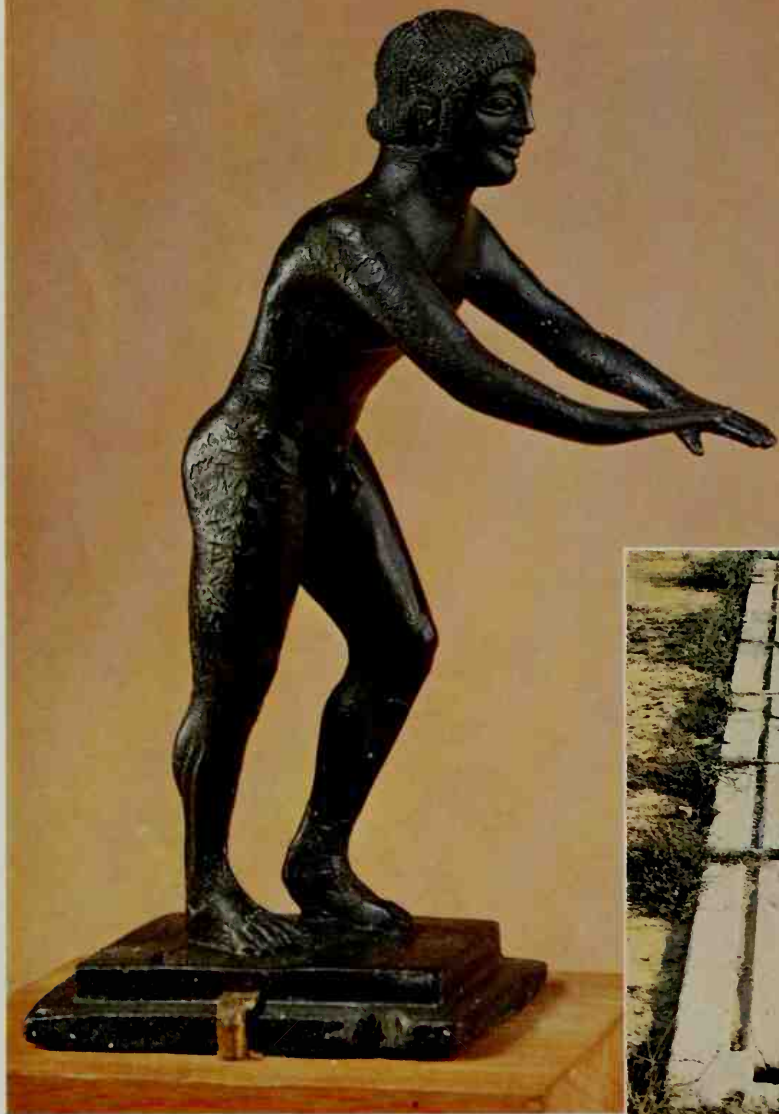












100 a

Runner in start position
Coureur au départ
Startender Läufer

100 b

Starting line in the Stadium
Ligne de départ au Stade
Startschwellen im Stadion

101 a

The passage from the Stadium to the Altis (Krypte)
Le passage du Stade vers l'Altis (Krypte)
Der Durchgang vom Stadion zur Altis (Krypte)

101 b

The Stadium from the east and the Kronos hill
Le Stade vu de l'est avec la colline de Kronos
Das Stadion von Osten mit dem Kronos-Hügel





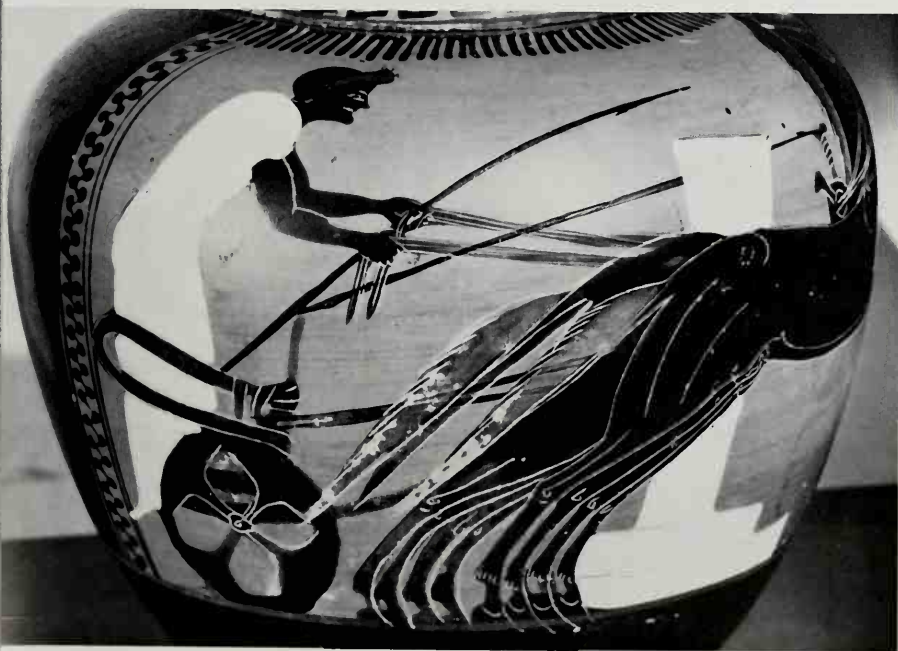
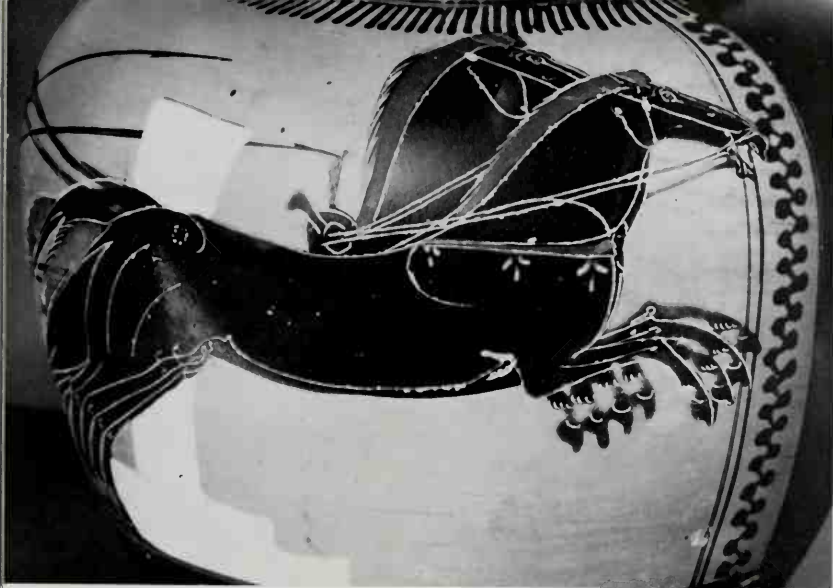
102, 103

Four-horse chariot-races

Courses de quadriges

Viergespann-Wagenrennen



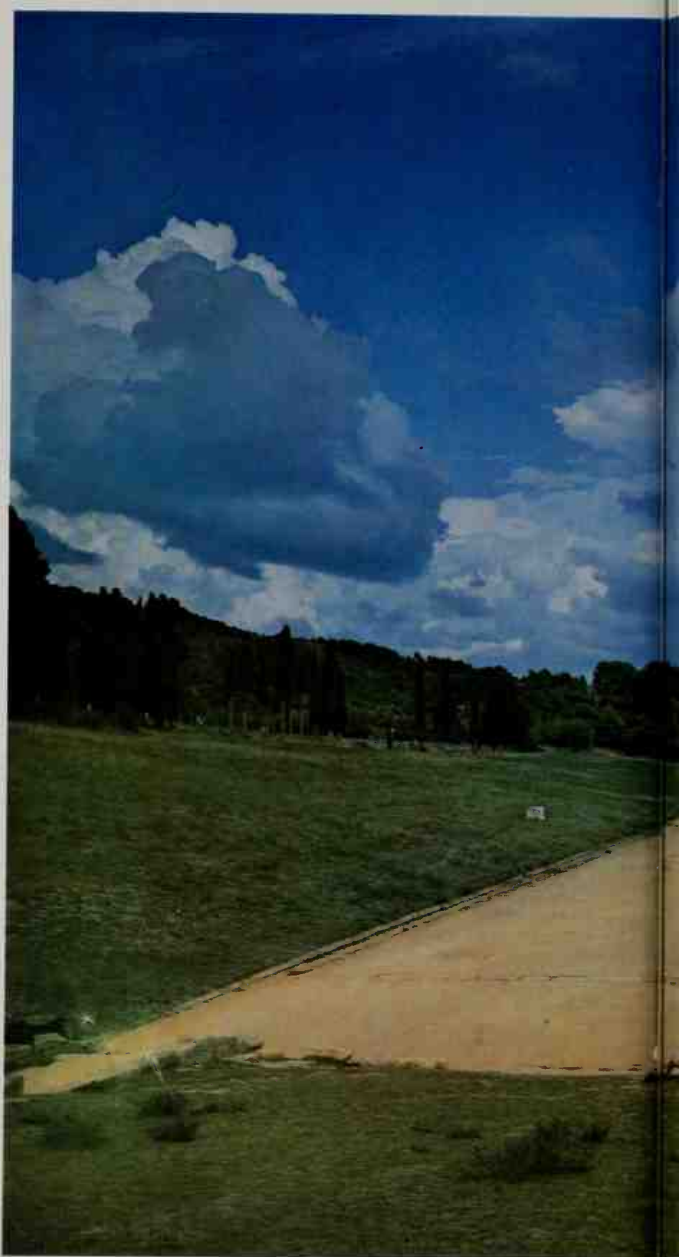


104, 105

The Stadium from the west

Le Stade du côté ouest

Das Stadion von Westen

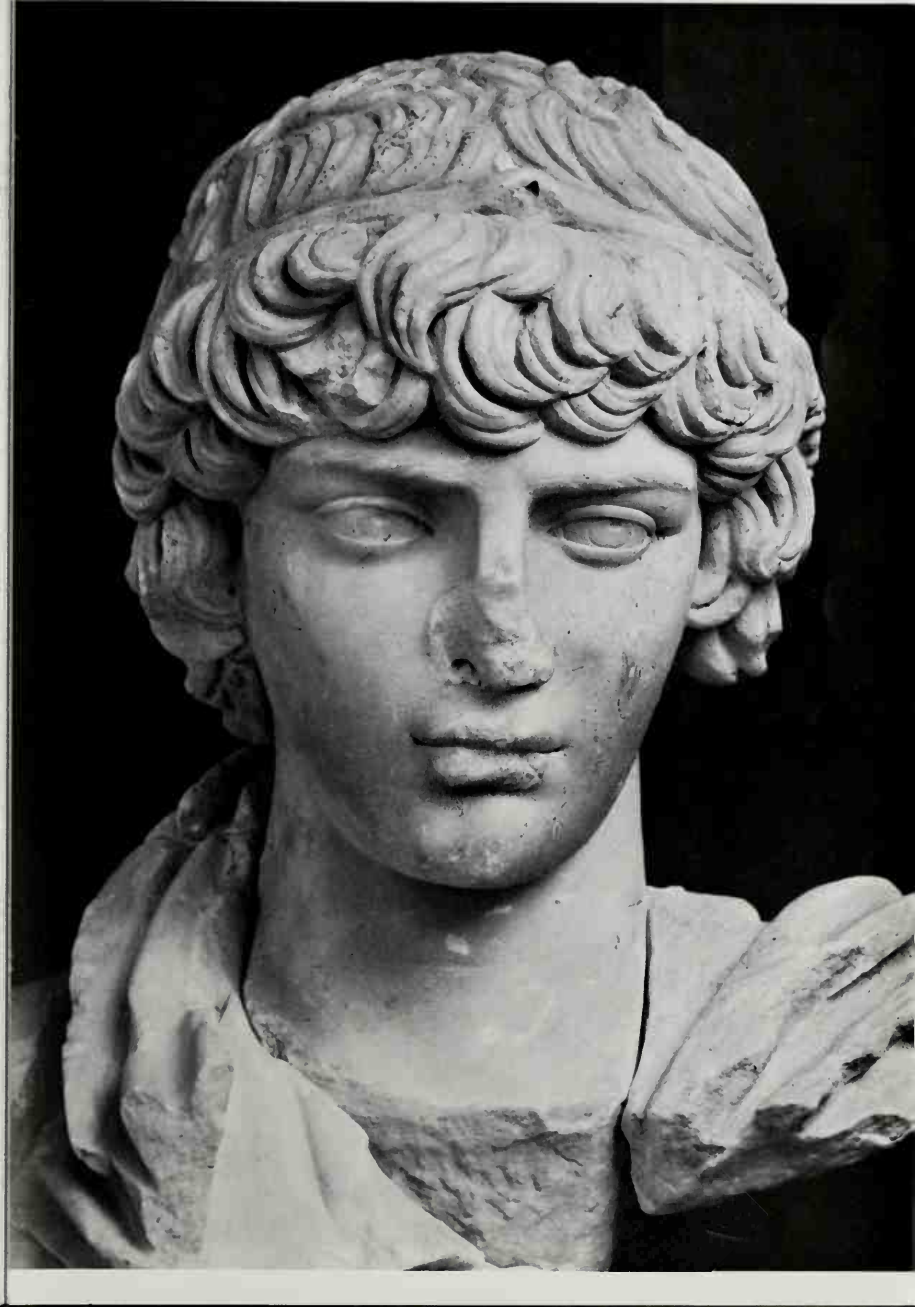




106

The Bull of Regilla from the Nymphaeum
Le Taureau du Nymphaion consacré par Régilla
Der Stier der Regilla aus dem Nymphaion

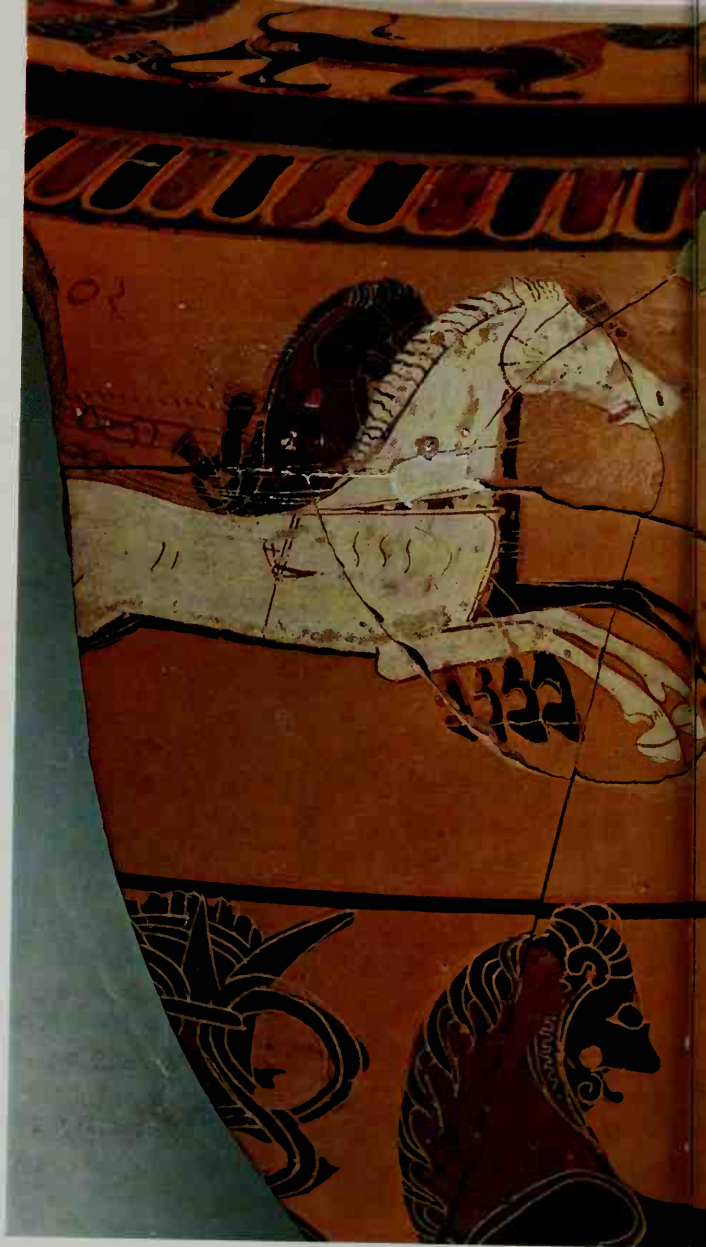




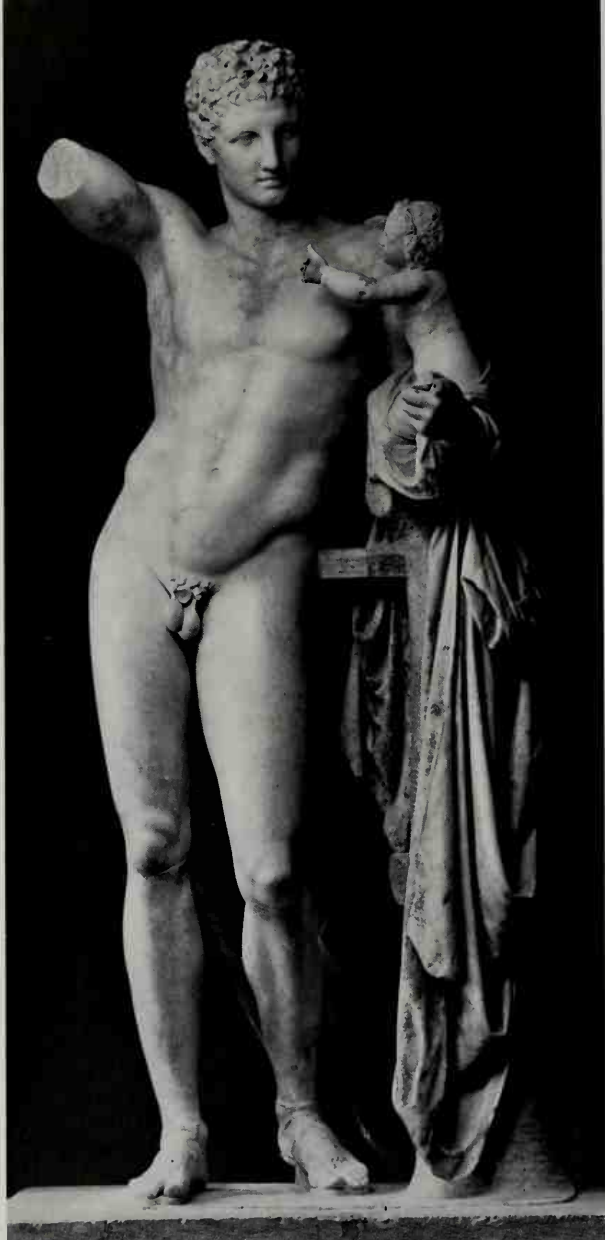
108 / 109

Chariot-race in honour
of Patroclus

Courses de chars en
l'honneur de Patrocle
Wagenrennen zur Ehre
des Patroklos







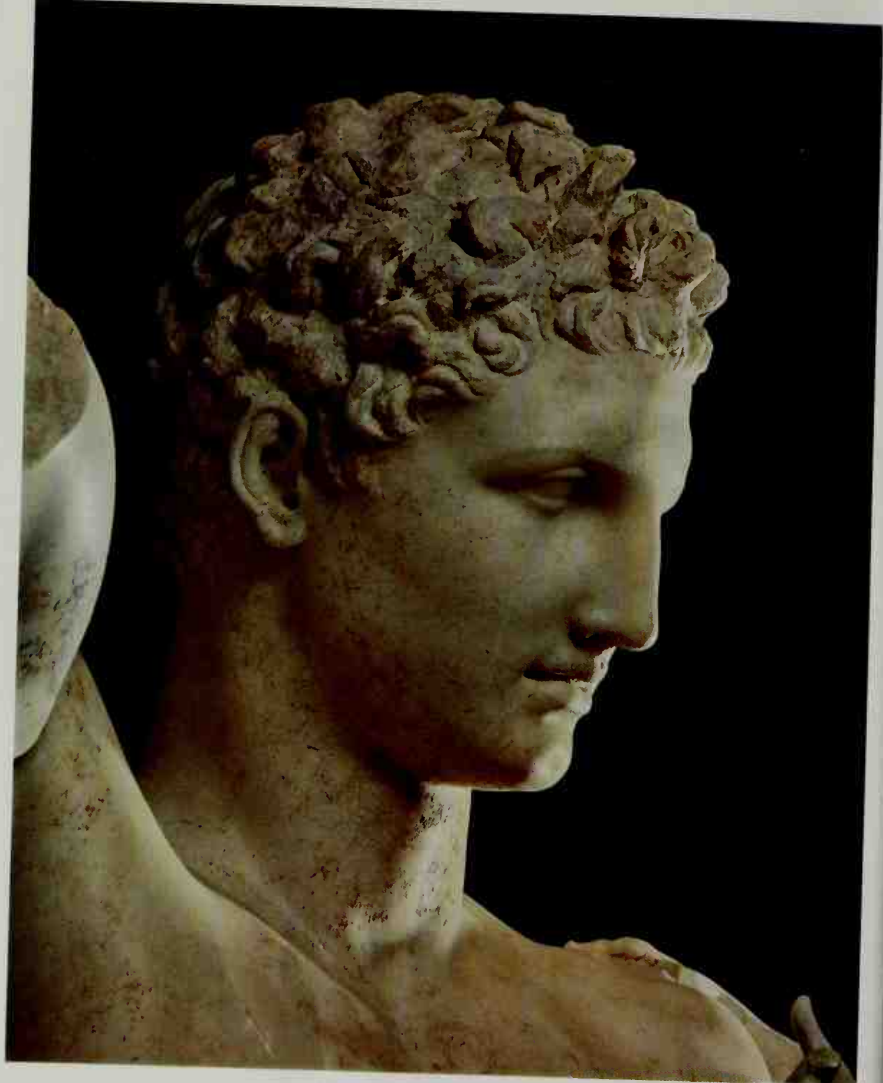
110, 111

The Hermes of Praxiteles

L'Hermès de Praxitèle

Der Hermes von Praxiteles





112

Head of Hermes

Tête de l'Hermès

Kopf des Hermes

Price · Prix · Preis

100 Drachmae
Drachmes
Drachmen

